

Vocal • Piano

Disney

INGÉNUUE SONGBOOK

27 SONGS FROM STAGE AND SCREEN



HAL•LEONARD®

Disney INGÉNUUE SONGBOOK

27 SONGS FROM STAGE AND SCREEN

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SOME DAY MY PRINCE WILL COME

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ON THE STEPS OF THE PALACE

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BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Belle (Reprise)

Home

A Change in Me

CAMP ROCK

This Is Me

CINDERELLA

A Dream Is a Wish Your Heart Makes

So This Is Love

CINDERELLA II: DREAMS COME TRUE

Follow Your Heart

ENCHANTED

That's How You Know

True Love's Kiss

FROZEN

For the First Time in Forever

Let It Go

HERCULES

I Won't Say (I'm in Love)

INTO THE WOODS (film)

On the Steps of the Palace (film version)

THE LITTLE MERMAID: ORIGINAL BROADWAY CAST RECORDING

Part of Your World

The World Above

Beyond My Wildest Dreams

MOANA

How Far I'll Go

MULAN

Reflection

NEWSIES THE MUSICAL

Watch What Happens

POCAHONTAS

Just Around the Riverbend

Colors of the Wind

POCAHONTAS II: JOURNEY TO A NEW WORLD

Where Do I Go from Here

THE PRINCESS AND THE FROG

Almost There

SLEEPING BEAUTY

I Wonder

SNOW WHITE AND THE SEVEN DWARFS

Some Day My Prince Will Come

TANGLED

When Will My Life Begin?

I See the Light

BELLE

(Reprise)

from *Beauty and the Beast: The Broadway Musical*

Music by Alan Menken
Lyrics by Howard Ashman

Brightly

Is he gone? Can you imagine? of that He asked me to marry
the wife boorish,

pp *mf*

This system contains the first four measures of the musical score. The vocal line begins with a whole rest, followed by a repeat sign and three measures of eighth notes. The piano accompaniment starts with a whole rest, followed by a repeat sign and three measures of eighth notes. The lyrics are written below the vocal line.

him. Me, "Ma - dame Gas - ton!" Can't you just
brainless...

This system contains measures 5 through 8. The vocal line continues with eighth notes. The piano accompaniment continues with eighth notes. The lyrics are written below the vocal line.

see it? "Ma - dame Gas - ton!" His "lit - tle

This system contains measures 9 through 12. The vocal line continues with eighth notes. The piano accompaniment continues with eighth notes. The lyrics are written below the vocal line.

wife.” No, sir. Not me! I guar - an -

tee it! I want much more than this pro - vin - cial

life.

cresc.

Broadening

f *cresc.* 8va

rit.

I want ad - ven - ture in the great wide

(8va) *loco*

rit.

some - where! I want it more than I can tell!

Freely

And for once it might be grand to have some - one un - der -

molto dim.

stand. I want so much more than they've got planned.

HOME

from *Beauty and the Beast: The Broadway Musical*

Music by Alan Menken
Lyrics by Tim Rice

Lyrical
Dsus

pp

poco rit. **BELLE:** *a tempo*

G G/F# G/E G/D

Yes, I made the choice. For Pa - pa, I will stay.

poco rit. *mp a tempo*

C C/B Am7 C/D Gsus G

But I don't de - serve to lose my free - dom in this way, you mon - ster!

Esus Em Am7 B7sus B7

If you think that what you've done — is right, well

Em G7/D C6 Bm/D *rit.*

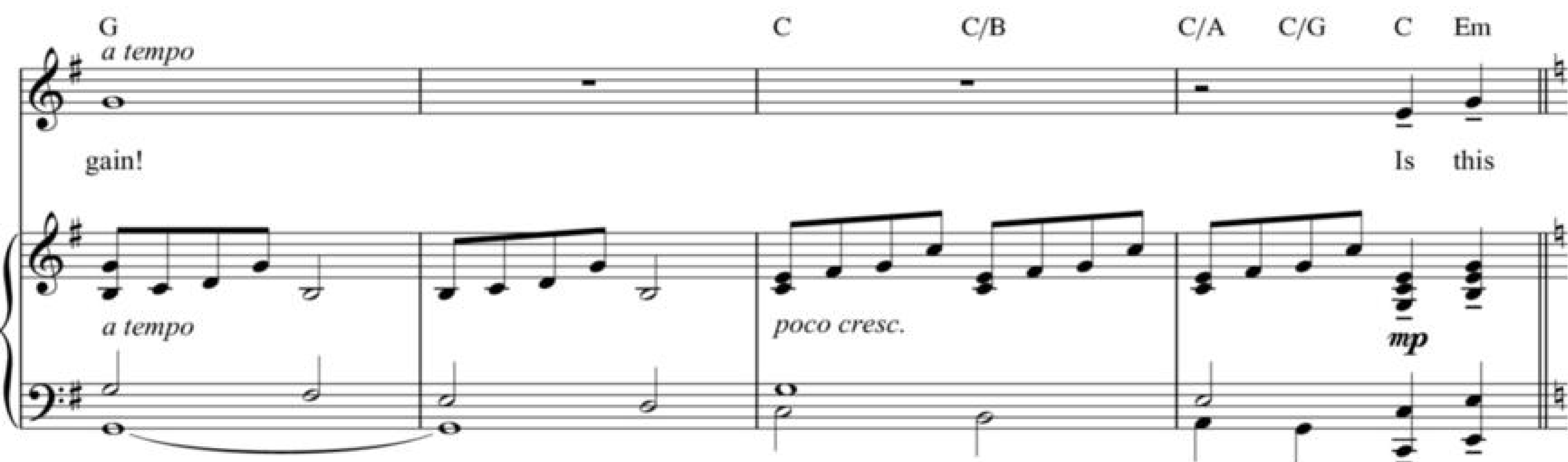
then _____ you're a fool! _____ Think a -



G *a tempo* C C/B C/A C/G C Em


gain! _____ Is this

a tempo *poco cresc.* *mp*




F6 G7sus G7 C F/C

home? Is this where I should learn to be hap - py?
home? Is this what I must learn to be - lieve in?



C Em F6 G7sus G7

Never dreamed that a home could be dark and
Try to find Some-thing good in this trag - ic



C G/D C/E C C/B Am

cold. place I Just was in told case ev - 'ry I should

poco cresc.

C/G F C/E E7sus E/G# Am C7/G

day in my child - hood: E - ven when we grow old, space,
 stay here for - ev - er held in this emp - ty

dim.

F C/E G/D G7 Csus C E7sus/B E7/B

home should be where the heart is. Nev - er were words so
 Oh, but that won't be eas - y I know the rea - son

Am C7/G F6 G7sus G7

true! why— My heart's far, far a - way. Home is,
 My heart's far, far a - way. Home's a

C F/C G/C | 1 C Em | 2 C C/B Am

too. lie. Is this What I'd give to re -

dim. *f*

F Bm7b5 E7 Am Am/G

turn to the life that I knew late - ly. And to

F Dm Bb

think I com - plained of that dull pro - vin - cial

cresc.

E7sus E7 G/A A D F#m G6 Am

town. Is this home? I

rall. *a tempo* *a tempo, broader*

8vb *loco*

Em7/A F#m/A A7 D G/D A/D D F#m

here for a day or for - ev - er? Shut a -



G6 Em7/A A A7 D A/E

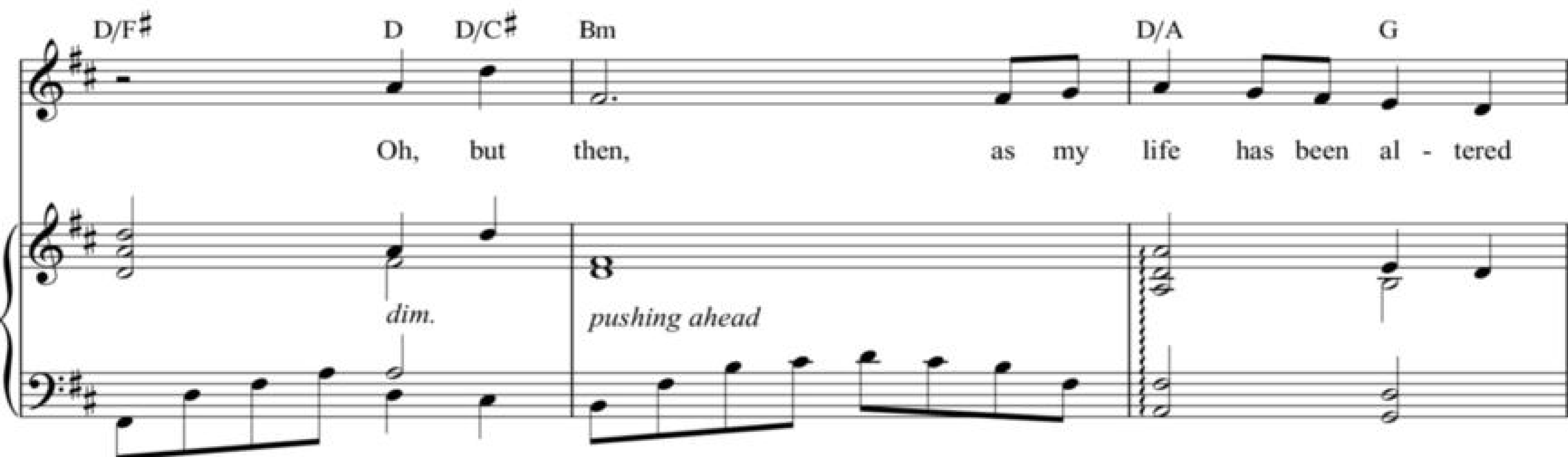
way from the world un - til who knows when?



D/F# D D/C# Bm D/A G

Oh, but then, as my life has been al - tered

dim. *8 pushing ahead*



D/F# F#sus F#/A# Bm D7/A A/G G D/F#

once, it can change a - gain. Build high - er walls a -



Asus/E A7 Dsus D F#sus/C# F#7 Bm D7/A

round me, change ev - 'ry lock and key. Noth - ing

dim.

G6 F#7sus F# Bm

lasts, noth - ing holds all of me.

Am7 D7 *poco rit.* G6 F#m Em F#m/A A7

My heart's far, far a - way, home and

poco rit. ***p*** *nostalgically*

D *a tempo* D/C# Bm Gm/Bb *rit.* D

free!

a tempo *rit.* ***pp***

A CHANGE IN ME

from *Beauty and the Beast: The Broadway Musical*

Music by Alan Menken
Words by Tim Rice

Freely **Moderately**

N.C. *mp* *rit.* *rall.*

A D Esus E A D E

There's been a change in me,

a tempo

A D E7sus E7 A/C# F#m A/C#

A kind of mov - ing on, Though what I used to be

Bm/D A/E Esus E A D E7sus E7

I still de - pend up - on. For now I re - al - ize

C# F#m F#m/E D A/C#

that good can come from bad. That may not make me wise

Bm E7sus E A

but oh, it makes me glad. And I,

Bm7 A/C# D Esus E A

I nev - er thought I'd leave be -

Bm7 A/C# Bm/D

hind my child - hood

Bm Esus E A Bm7 A/C#

dreams, but I don't mind, _____ For now I

D E7 F#m C#m/E Bm/D F#/C#

love the world I see. _____ No change of

Bm7 E7 A D E A

heart, a change in me. _____

D E7 A D Esus E A

For in my dark de-spair I slow - ly

D Esus E A/C# F#m A/C#

un - der stood. My per - fect world out there

Bm/D A/E E7 C

had dis - ap - peared for good, But in its

F Gsus G E Am Am/G

place I feel a tru - er life be - gin.

F C/E Dm7

And it's so good and real, It must come

L.H.

G *poco rall.* *C* *a tempo* *Dm7* *C/E*

from with-in. And I, _____ I nev - er

poco rall. *mf a tempo*

F *F/G* *C* *Dm7* *C/E*

thought I'd leave be - hind _____

Fmaj7 *F6* *Dm7* *G7sus* *G* *C*

my child - hood dreams, but I don't mind. _____

Dm7 *C/E* *F* *F/G* *Am*

_____ I'm where and who I want to be. _____

Am/G Dm/F A/E Dm7 G7sus G7 C

No change of heart, a change in me.

F G C F Gsus G Am

No change of

Dm7 G7sus G7 C F G

heart, a change in me.

C F G C

THIS IS ME

from *Camp Rock*

Words and Music by Adam Watts
and Andy Dodd

Pop Rock

* Am7 F5 Gsus Dm7

I've al-ways

Am7 F5 Gsus Dm7

been the kind _ of girl _ that hid my _ face, _ so a -

Am7 F5 Gsus Dm7

fraid to tell _ the world _ what I've got _ to say. _ But I

* Recorded a half step higher.

Am F C Dm

have this dream bright in - side of me, I'm gon - na

Am F C Dm F

let it show. It's time to let you know, to let you know.

G § F C

This is real, this is me, I'm ex - act -

G Am F C

- ly where I'm sup-posed to be, now. Gon - na let the light

shine on ___ me. ___ Now I've found who I am, ___ there's no

G Am F

way to hold ___ it in. ___ No more hid - ing who I want to be, _

C G Dm7 To Coda

___ this is me. Do you

F G Am7 F5 C G5 C5

know what ___ it's like ___ to feel so in ___ the dark, _ to

Am F C Dm

Am F C Dm E - ven

dream a - bout _ a life _ where you're the shin - ing star? _

Am F C Dm

though it _ seems _ like it's _ too far _ a - way, _ I

Am F C Dm

have to _ be - lieve _ in my - self. _ It's the on - ly _ way. _

F G

This is

D.S. al Coda

CODA

F G

this is

Am F C Dm Am F

me.

G F C

You're the voice _ I hear _ in - side _ my head, _ the

G F C

rea - son that _ I'm sing - ing. I need to find _ you, I've got to find _

G Am7 F C

_ you. You're the miss - ing piece _ I need, _ the song _

in - side of me. I need to find you, I've got to find

you. This is real, this is me, I'm ex - act -

- ly where I'm sup-posed to be, now. Gon-na let the light

shine on me. Now I've found who I am, there's no

C G Dm7

way to hold _____ it in. _____ No more hid - ing who I want to be, _



F G F C

this is me. You're the miss - ing piece - I need, - the song -



Gsus G F C

_____ in - side _____ of me. _____ You're the voice _____ I hear _____ in - side _____ my head, _____ the



Chorus

rea - son that I'm sing - ing. Now I've found who I am, there's no

Chords: Gsus, Am, F, C

way to hold it in. No more hid - ing who I want to be,

Chords: G, Dm7

this is me.

Chords: F, G, F, C/E, G, Am, F

A DREAM IS A WISH YOUR HEART MAKES

from *Cinderella*

Words and Music by Mack David,
Al Hoffman and Jerry Livingston

Moderately

Introduction: Moderately. Chords: F, C7.

Vocal Melody:

When I was a lit - tle girl, my fa - ther used to

Piano Accompaniment: 8va loco

Chorus:

say, if trou - ble ev - er trou - bles you, just dream your cares a -

Bridge:

way. A dream is a wish your heart makes _____

A7 Bb6

when you're fast a - sleep.

D7 Gm C9

In dreams you will lose your heart - aches;

Gm7 C7 F Dm

what - ev - er you wish for you keep.

Gm7 C7#5(b9) F

Have faith in your dreams and some - day

Cm7 F7 F7#5 Bb

your rain - bow will come smil - ing through

A Bb Eb9 F

no mat - ter how your heart is griev - ing if you keep on be -

G9 Gm7 C7 Gm7 C9 C7b9 1 F6

liev - ing the dream that you wish will come true.

Db9 C13 2 Gbmaj7 F

Have true.

8va

SO THIS IS LOVE

from *Cinderella*

Words and Music by Al Hoffman,
Mack David and Jerry Livingston

Moderately

Chords: Gm7, C9, Gm7 C7b9, F, Bb/F, F, Bb/F, F, F#dim7, Gm7, C9, F, Fmaj9#5, F6, Am7, Gm7.

Lyrics:

So this is love,
me,

so so this is love,
so so this is you,

this here's is where what two makes hearts life be - di come - vine. one.

This song is performed by Cinderella and Prince Charming in the film, adapted here as a solo.

C9 C7 G#dim

I'm all a - glow, mm and now I
 We know it's real, mm and yes, it's

C7 Gm7 C13

know the key to love all has heav - en - ly is
 true our to love has on - ly be -

Eb9 D9 Db9 C9 F F#dim7

mine. My heart has wings, mm and I can
 gun. A mil - lion stars, mm light up the

Gm7 C9 F F7 Eb/F F7

fly. I'll touch ev - 'ry star in the
 sky like dia - monds have shined in in your

Bb Gm7 C7 Gm7 Gm9 C9

sky. eyes. So this is the mir - a - cle that
You are the mir - a - cle

F Am7 D7 Gm7 C9 Gm7 C7b9

I've been dream-ing of, } so this is love, mm so this is
I've been dream-ing of, }

1 F Bb/F F Bb/F

love. So this is

2 F Dm7 Gm7 F

love.

pp

FOLLOW YOUR HEART

from *Cinderella II: Dreams Come True*

Words and Music by Alan Zachary
and Michael Weiner

Fast

Ab5 **Eb** **Db** **Cm** **Bbm**

mp

Ab **Db** **Ab**

Who's to say the rules must — stay the same for - ev - er -

Ebsus **Eb** **Ebsus2** **Eb** **Ebsus** **Eb** **Ebsus2**

- more? — Who -

Ab **Db** **Ab/C**

ev - er made them had to change the rules that came

be - fore, so

make your own way; show the beau - ty with in.

When you fol - low your heart, there's no heart you can't

win.

Db Fm Eb Ab^{sus2} Ab/C Db(add2) Db/F Eb

Ab Ab/C Db Bb/D Ab/Eb

Gb Db/F Eb^{sus} Eb Ab(add2) Ab/C Db Bb/D Eb

(♩ = ♩)

Ab(add2) Ab/C Db Bb/D Eb Ab(add2)

Db Eb/G Eb7sus Eb Ab (♩ = ♩)

So reach for the sky; — it's not

Db Bb/D Ab/Eb

high as it seems. — Just — fol - low your heart; — go as

Gb Eb7 Ab Ab/C Db6/9 Eb

far as your — dreams. —

E Eb Eb7sus

E \flat B \flat m7 E \flat A \flat (♩ = ♩) A \flat /C D \flat E \flat E \flat 7

A \flat A \flat /C D \flat E \flat C C/E

Fm Dm7 \flat 5 B \flat B \flat /D E \flat Fm/E \flat E \flat 7

E \flat sus B \flat m/F E \flat A \flat D \flat A \flat E \flat (♩ = ♩)

Ab Db Ab Eb

12

Gb Db Ab Eb^{sus} Eb

Dance _____ if you want to; don't fear you'll fall. _____

12

Gb Fm7 Bb/D Bb

Take a

12

Gb Db/F Bb/D

chance, _____ 'cause it's bet - ter than ev - er to chance it at

12

Chord progression: Eb F Bb Eb

all.

Chord progression: Bb F Bb Eb

8vb

Chord progression: Bb Ab F(add4) Bbsus2 Bb/D

Chord progression: Eb C/E Bb/F

Ab F Bb Bbmaj7/D

There's a world for the chang - ing, and

Eb Fsus F Bb Bb/Ab

you've just be - gun. Don't let them tell you it's

Eb/G Ebm6/Gb Bb/F Bb Dm F Eb Ebsus Eb

sim - ply not done. When you fol - low your heart — you'll shine — bright —

Bb/F F(b9) F F7 Bb

as — the — sun. —

THAT'S HOW YOU KNOW

from *Enchanted*

Music by Alan Menken
Lyrics by Stephen Schwartz

Freely
N.C.

How does she know _____ you love her? _ How does she

mf

This system contains the first two staves of the musical score. The vocal staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are 'How does she know _____ you love her? _ How does she'. The piano accompaniment consists of two staves (treble and bass clef) in the same key and time. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody in the vocal staff features a long note on 'know' followed by a series of eighth and quarter notes.

Moderate Calypso

know _____ she's yours? (How does she know that you love her?)

This system contains the second and third staves of the musical score. The vocal staff continues the melody from the first system, with lyrics 'know _____ she's yours? (How does she know that you love her?)'. The piano accompaniment continues with the same key and time signature, featuring a rhythmic pattern of eighth and quarter notes.

How do you show her you love her?

This system contains the fourth and fifth staves of the musical score. The vocal staff continues the melody with lyrics 'How do you show her you love her?'. The piano accompaniment continues with the same key and time signature, featuring a rhythmic pattern of eighth and quarter notes.

How does she know that you real - ly... real - ly... tru - ly... love her?

How does she know that you love her? How do you show her you love her?

How does she know that you real - ly, real - ly, tru - ly love her?

It's not e - nough to take the one you love for grant - ed.

Em/G A D G/D A F#

You must re - mind her, or _____ she'll be in - clined to

B B/D# E Emaj7/G# G/A A7 D G/D Em7

say: _____ "How do I know _____

G/A A/C# D G/D Em7 G/A A7/C#

_____ he loves me? _____ How do I

D G/D Em7 F#7sus F#7/C# B B/D# G#m

know _____ he's mine?"

B E F# B B/D# E

Well, does he leave a lit - tle note to tell you you are

C#m7 C#m7/F# F#7 B B/D#

on his mind? ____ Send you yel - low flow - ers

E C#m7 C#m7/F# F#7

when the sky is gray? Hey. ____

D#m G#m B/C#

He'll find a new way to show you ____ a lit - tle bit ev - 'ry day. _

C# E/F# F#6 E/F# F#6 G/A A6 G/E

— That's how _ you know, that's how _ you



A6 N.C. D

know he's _ your love.

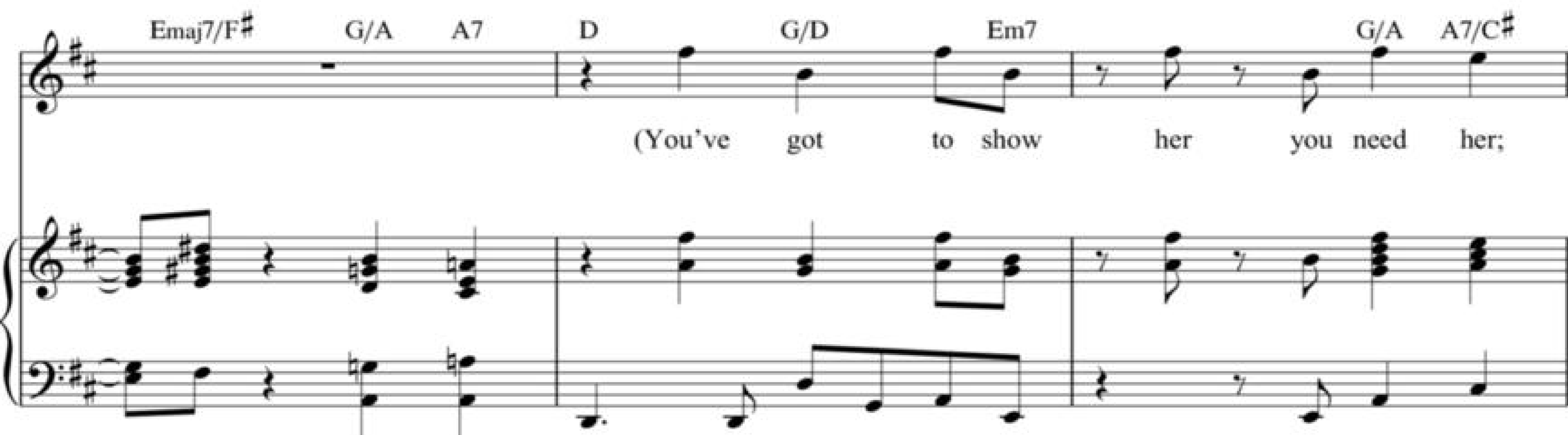


B E



Emaj7/F# G/A A7 D G/D Em7 G/A A7/C#

(You've got to show her you need her;



D G/D Em7 G/A A7/C# D G/D Em7

don't treat her like a mind - read - er! Each day do some -

F#7sus F#7/A# B B/D# E Emaj7/G# G/A A7

- thing to lead her to be - lieve _____ you love her.)

D G/D Em7 G/A A7/C# D G/D Em7

Ev - 'ry - bod - y wants to live hap - pi - ly ev - er af - ter. (You've got to show

G/A A7/C# D G Em7 F#7

her you need her.) Ev - 'ry - bod - y wants to know _____ their true love is

B B/D# E Emaj7/G# G/A A7 D G/D Em7 G/A A7/C#

true. How do you know _____ he
(How does she know that you love her?)

D G/D Em7 G/A A7/C# D G/D

loves you? _____ How does she know
How do you show her How you love her? know _____

F#7sus F#7/C# B B/D# G#m B E F#

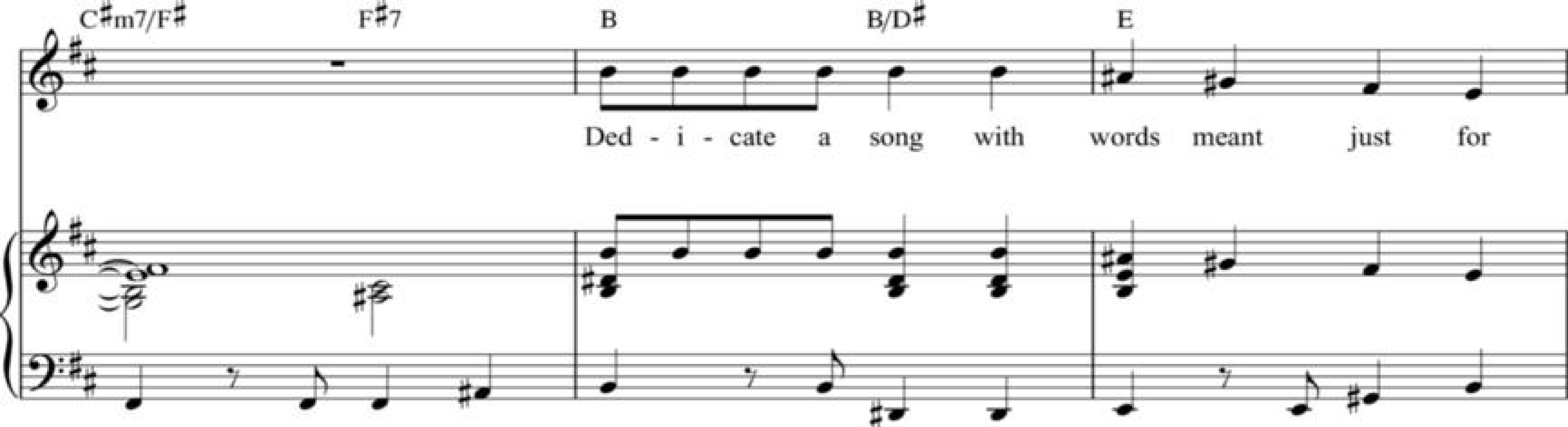
_____ that you he's real - ly, yours? _____ Well, does he
real - ly, tru - ly...)

B B/D# E C#m7

take you out danc - ing just so he can hold you close?

C#m7/F# F#7 B B/D# E

Ded - i - cate a song with words meant just for



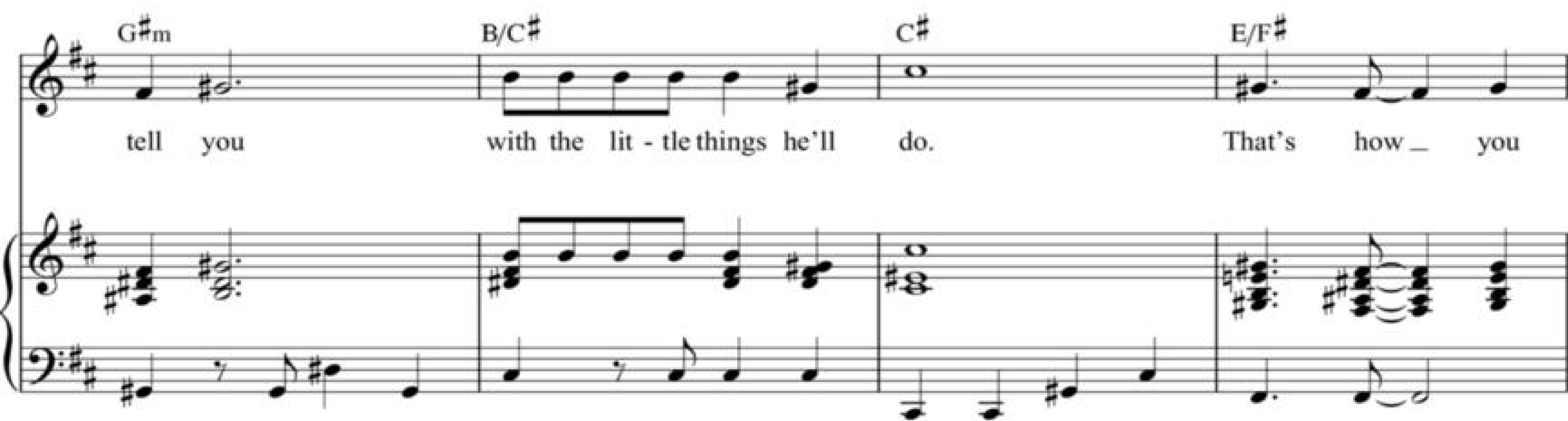
C#m7 C#m7/F# F#7 D#m

you? Ooh. He'll find his own way to



G#m B/C# C# E/F#

tell you with the lit - tle things he'll do. That's how _ you



F#6 G/A A6 G/E A7sus N.C.

know, that's how _ you know he's _ your love.



Piano introduction in D major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and a long note in the bass.

B B/D# E Emaj7/G# G/A A7 D G/D Em7

That's how you know (La la la la _

G/A A7/C# D G/D Em7 G/A A7/C#

la la he la la, loves la you. la la la la That's how you know _

D G/D Em7 F#7sus F#7/C# B B/D# G#m

La la la la _ la la it's la true. la la _ la _

B E F# B B/D# E

Be - cause he'll wear your fav - 'rite col - or just so he can
la - la.)

C#m7 C#m7/F# F#7 B B/D#

match your eyes; _____ plan a pri - vate pic - nic

E C#m7 C#m7/F# F#7

by the fi - re's glow, oh. _____

D#m G#m B/C#

His heart - 'll be yours for - ev - er, some-thing ev - 'ry day will

C# E/F# F#6 E/F# F#6

show. That's how — you know, (That's how — you

G/A A6 G/A A6 E/F# F#6 E/F# F#6

that's know, how — you know, that's how — you That's know, how — you know, that's how — you

G/A A6 G/A 1 A6 2 Gmaj7/A N.C.

that's know, how — you know, that's how — you know know... he's — your love. (That's how she knows

that you love her. That's how you show her That's you how love her.

know, _____
You've got to show her you need her; don't treat her like

a that's how you know _____
mind - read - er!) How do you know that you love her?

That's how you know he's that your love. _____
It's not e - nough to take _

_____ the one you love for grant - ed! _____

TRUE LOVE'S KISS

from *Enchanted*

Music by Alan Menken
Lyrics by Stephen Schwartz

Easily, with freedom

C/G F#dim7(add11) C(add2)/G C/G

When you meet the some - one who was meant for you, be -

mp

With pedal

Am C#dim7 Dm Fm/Ab C/G

fore two can be - come one, there's some - thing you must do.

Birds: Do you pull each oth - er's tails? Do you

Bunny: Do you pull each oth - er's tails? Do you

Am7b5/Eb D13 G7sus G7 F(add2) C(add2)/E C/E Am7 D7 G7sus G7

feed each oth - er seeds? No... there is some - thing sweet - er ev - 'ry - bod - y needs.

molto rit.

More flowing, still freely

C Em F C(add2)/E C/E F G7 Am

I've been dream - ing of a true love's kiss; and a prince I'm hop - ing

Dsus D9 G7sus G7 F C(add2)/E C/E Am7 D13

comes with this. That's what brings ev - er - af - ter - ings so

F/G Em/G Dm/G Em/G F/G G7

hap - py. And

C Em F C(add2)/E C/E F G7 Am

that's the rea - son we need lips so much, for lips are the on - ly

Dm E7sus E7 Am Am/G F#m7b5 Fm6
 things that touch. So, to spend a life of end - less

C/E A9 Dm7
 bliss, _____ just find who you love through

Fmaj7/G rit. G7b9 C a tempo C/E F C(add2)/E C/E
 true love's kiss.

Light Waltz, in one
 F G7 Am D(sus2) D9 F/G Em/G
 rit.

Dm7/G C F#dim7
 Ah, ah,

Dm7 G7 Eb
 ah. (Ah,

Adim7 Fm7 Bb7 Eb
 ah, ah.) (She's been

Gm7 Ab Eb/G Ab Bb7
 dream - ing of a true love's kiss; and a

Cm F7 Bb7 Abmaj7

prince she's hop - ing comes with this. That's what

Gm7 Cm7 F7 Ab/Bb

brings ev - er - af - ter - ings so hap (La la la la

Gm/Bb Fm/Bb G7

py.) la la la, la la la, la la (And la.)

C Em7 F

that's the rea - son we need lips so

C(add2)/E C/E F G7 Am Dsus D9

much, for lips are the on - ly things that

E7sus rit. E7 Flowing Am Am/G

touch.) So, to spend a

F#m7b5 Fm6 C(add2) C Em7/A A7

life of end - less bliss, just find who

Am7/D Dm7 Fmaj7/G G7 C

you love through true love's kiss.

molto rit.

FOR THE FIRST TIME IN FOREVER

from *Frozen*

Music and Lyrics by Kristen Anderson-Lopez
and Robert Lopez

With excitement

6

mf

With pedal

Fsus F/C Fsus F/C

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a sixteenth-note scale in the treble clef, marked with a '6' and a 'mf' dynamic. The bass clef has a whole rest followed by a series of eighth notes. The piece is marked 'With excitement' and 'With pedal'. The first two measures are marked with 'Fsus' and 'F/C' chords respectively, and the next two measures are marked with 'Fsus' and 'F/C' chords respectively.

Fsus F/C F Bb/F

The win-dow is o - pen! So's_ that door!_ I

The vocal melody is in the treble clef, starting with a whole rest followed by a quarter note. The piano accompaniment is in the bass clef, featuring a series of eighth notes. The piece is marked 'Fsus', 'F/C', 'F', and 'Bb/F' chords. The lyrics are 'The win-dow is o - pen! So's_ that door!_ I'.

Fmaj7 Bb/F F F/A

did - n't know they did that an - y - more._ Who knew we owned_ eight thou - sand sal - ad

The vocal melody is in the treble clef, starting with a quarter note. The piano accompaniment is in the bass clef, featuring a series of eighth notes. The piece is marked 'Fmaj7', 'Bb/F', 'F', and 'F/A' chords. The lyrics are 'did - n't know they did that an - y - more._ Who knew we owned_ eight thou - sand sal - ad'.

C Csus C Csus C F Bb/F

plates? For years I've roamed_ these emp - ty halls.

The vocal melody is in the treble clef, starting with a quarter note. The piano accompaniment is in the bass clef, featuring a series of eighth notes. The piece is marked 'C', 'Csus', 'C', 'Csus', 'C', 'F', and 'Bb/F' chords. The lyrics are 'plates? For years I've roamed_ these emp - ty halls.'

This song has been edited as a solo for this edition.

Fmaj7 Bb/F Dm Dm/C

Why have a ball - room with no balls? Fi - nal - ly, they're o - p'ning up the

Bm7b5 G7 Em Fmaj7

gates! There'll be ac - tual real live peo - ple;

G Am Eb

it - 'll be to - tal - ly, strange. But, wow! am I so read - y for this

Expressively

C(sus2/4) F/A Bb(add2)

change! 'Cause for the first time in for - ev - er, there'll be

cresc. *f*

C/E F(add2) F/E Dm

mu - sic, there'll _ be light. _ For the first time in for - ev -

Am Eb A7

- er, I'll be danc - ing through _ the night. _ Don't

Dm Dm/C Bbmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in _ that

G9/B F5/Ab Bbsus2

zone. 'Cause for the first time in for - ev - er, _

Excited again

C7sus Fsus F Fsus F

I won't be — a - lone. — (Spoken:) I can't wait to meet everyone. (gasp) What if I meet...

mf

Fsus F Gb Cb/Gb

THE one? (Sung:) To - night, i - mag - ine me, gown and all, —

Gbmaj7 Cb/Gb Gb Gb/Bb

fetch-ing - ly draped _ a - gainst _ the wall, _ the pic - ture of _ so - phis - ti - cat - ed

Db sus Db Gb Cb/Gb

grace. I sud-den - ly see _ him stand - ing there: _ a

Chords: Gbmaj7 Cb/Gb Ebm Ebm/Db

beau-ti - ful stran - ger, tall — and fair. — I wan - na stuff — some choc - 'late in — my

Chords: Cm7b5 Ab9 Fm Gb

face! But then we laugh and talk — all eve - ning, which is

Chords: Ab Bbm Fb

to - tal - ly — bi - zarre, — noth - ing like — the life — I've led — so

Chords: Db sus Db sus/Cb Gb/Bb Cb(add2)

far. For the first time in for - ev -

cresc. *f*

er, there'll be mag - ic, there'll be fun. — For the

first time in for - ev - er, I could be no - ticed by — some - one. —

— And I know it is to - tal - ly cra - zy to

dream I'd find — ro - mance, but for the first time in for - ev -

er, _____ at least I've got a chance.

Db7sus

For the first time in for - ev -

Gb5 N.C. G/B

ff

er, I'm get-ting what I'm dream - ing of: _____ a

C(add2) D/F# G G/F#

chance to change my lone - ly world, a chance to find true love.

Em Bm F

B7

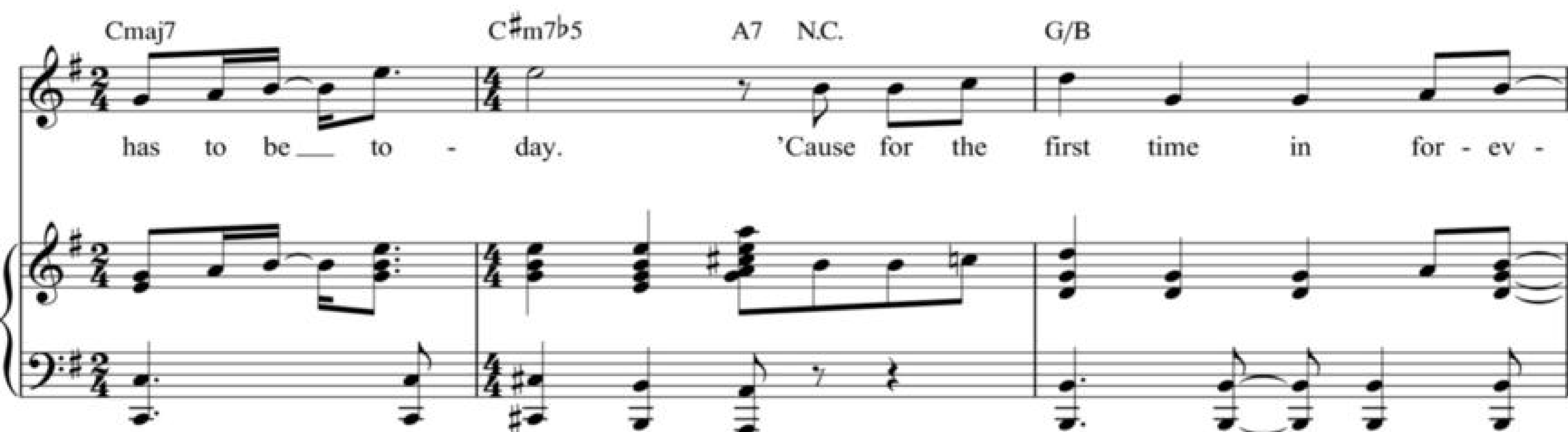
Em Em/D

I know it all ends to - mor - row, — so it



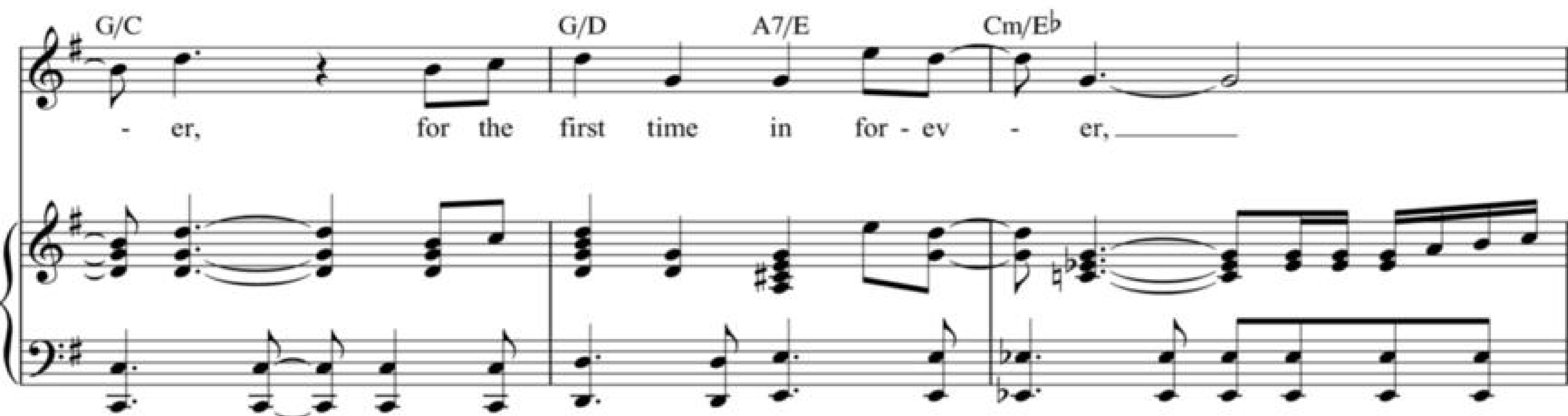
Cmaj7 C#m7b5 A7 N.C. G/B

has to be — to - day. 'Cause for the first time in for - ev -



G/C G/D A7/E Cm/Eb

- er, for the first time in for - ev - er, —



C/D G G/D G N.C.

noth-ing's in my — way! —



LET IT GO

from *Frozen*

Music and Lyrics by Kristen Anderson-Lopez
and Robert Lopez

Half-time feel, mysterious

Chords: Fm, D \flat maj7(no3rd), E \flat sus2

p

With pedal

The piano introduction is in 4/4 time with a half-time feel. It consists of three measures. The first measure has a treble staff with a half note F4, a quarter note G4, a half note A4, and a quarter note G4. The bass staff has a half note F3 and a whole note F3. The second measure has a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The bass staff has a half note F3 and a whole note F3. The third measure has a treble staff with a half note A4, a quarter note B4, a half note C5, and a quarter note B4. The bass staff has a half note F3 and a whole note F3. The key signature has four flats (Bb, Eb, Fb, Cb).

Chords: B \flat sus, B \flat m, Fm, D \flat maj7(no3rd), E \flat sus2

The piano accompaniment for the first line of the vocal melody consists of four measures. The first measure has a treble staff with a half note Bb4 and a whole note Bb4. The bass staff has a half note F3 and a whole note F3. The second measure has a treble staff with a half note F4, a quarter note G4, a half note A4, and a quarter note G4. The bass staff has a half note F3 and a whole note F3. The third measure has a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The bass staff has a half note F3 and a whole note F3. The fourth measure has a treble staff with a half note A4, a quarter note B4, a half note C5, and a quarter note B4. The bass staff has a half note F3 and a whole note F3. The key signature has four flats (Bb, Eb, Fb, Cb).

Chords: B \flat sus, B \flat , F5, D \flat 5

The snow glows white on the moun-tain to - night; _ not a

The vocal melody and piano accompaniment for the first line of lyrics consist of four measures. The first measure has a treble staff with a half note Bb4 and a whole note Bb4. The bass staff has a half note F3 and a whole note F3. The second measure has a treble staff with a half note F4, a quarter note G4, a half note A4, and a quarter note G4. The bass staff has a half note F3 and a whole note F3. The third measure has a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The bass staff has a half note F3 and a whole note F3. The fourth measure has a treble staff with a half note A4, a quarter note B4, a half note C5, and a quarter note B4. The bass staff has a half note F3 and a whole note F3. The key signature has four flats (Bb, Eb, Fb, Cb).

Chords: E \flat , B \flat sus, B \flat m, Fm

foot - print _ _ _ to be seen. _ A king-dom of i - so - la -

The vocal melody and piano accompaniment for the second line of lyrics consist of four measures. The first measure has a treble staff with a half note Bb4, a quarter note C5, a half note D5, and a quarter note C5. The bass staff has a half note F3 and a whole note F3. The second measure has a treble staff with a half note C5, a quarter note D5, a half note E5, and a quarter note D5. The bass staff has a half note F3 and a whole note F3. The third measure has a treble staff with a half note D5, a quarter note E5, a half note F5, and a quarter note E5. The bass staff has a half note F3 and a whole note F3. The fourth measure has a treble staff with a half note E5, a quarter note F5, a half note G5, and a quarter note E5. The bass staff has a half note F3 and a whole note F3. The key signature has four flats (Bb, Eb, Fb, Cb).

tion, and it looks like I'm the queen. —

Chords: D \flat maj7(no3rd), E \flat 5, B \flat sus, B \flat

The wind — is howl - ing like — this swirl - ing storm — in - side. —

Chords: Fm, D \flat maj7(no3rd), E \flat sus2

Could - n't keep it in, — heav - en knows I —

Chords: B \flat sus, B \flat m, F5, E \flat 5

tried. — Don't let — them in, —

Chords: B \flat , B \flat sus2/4, B \flat , E \flat

mf

— don't let — them see; be the good girl you al - ways have — to be.

Db

Con - ceal, — don't feel, don't let — them know...

Eb Db

cresc.

— Well, now — they know. — Let it go, —

N.C.

p

— let it go; — can't — hold it back an - y - more. —
— let it go; — I am one with the wind and sky. —

Ab Eb Fm

Db
Ab
Eb

Let it go, — let it go; — turn a - way -
 Let it go, — let it go; — you'll nev -

Fm
Db
Ab
Eb

— and slam — the — door. — I — don't — care —
 — er see — me — cry. — Here — I — stand, —

Fm
Db

— what they're going to — say; — let the
 — and here I'll — stay; — let the

To Coda ☺

Cm
Cb
Db5

storm rage — on. — The cold nev - er both - ered me an -
 storm rage — on. —

Gaining confidence

Ab Eb/G

y - way.

mf

Fm Db Eb

It's fun - ny how some dis - tance makes ev - 'ry - thing _ seem small; _

Bbm Fm Eb

_ and the fears that once _ con - trolled _ me can't

Bbsus Bb Eb

get to me _ at all. _ It's time _ to see _

— what I — can do, ^{Db} to test — the lim - its and — break through.

— No right, — no wrong, — no rules — for me, — I'm

free! — Let it go, —

D.S. al Coda

N.C.

CODA

N.C.

My pow - er flur - ries through the air -

The first system of a musical score in E-flat major (three flats). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "My pow - er flur - ries through the air -". The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) appears at the start of the second measure of the piano part.

— in - to — the ground. — My soul — is spi -

The second system continues the musical piece. The vocal line has a whole rest followed by the lyrics "— in - to — the ground. —" and then "My soul — is spi -". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and moving lines, and the left hand providing a consistent bass line.

- ral - ing — in fro - zen frac - tals all — a - round. —

The third system continues the musical piece. The vocal line has a whole rest followed by the lyrics "- ral - ing — in fro - zen frac - tals all — a - round. —". The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

E_b5 N.C. And one — thought crys - tal - liz - es like — an i - cy blast: —

The fourth system introduces a key signature change to E-flat minor (four flats), indicated by the *E_b5* marking. It also includes the instruction "N.C." (No Chords). The vocal line begins with a whole rest followed by the lyrics "And one — thought crys - tal - liz - es like — an i - cy blast: —". The piano accompaniment continues with the same rhythmic pattern, adapted to the new key signature.

— I'm nev - er go - ing back; — the

f *mf*

past is in — the past! — Let it go, —

cresc.

— let it go, — and I'll rise — like the break — of dawn. —

ff

— Let it go, — let it go; — that per -

Fm Db Ab Eb

- fect girl is gone. Here I stand in the

Fm Db Dbm Dbm7

light of day; let the

Cm Cb

storm rage on. The

Db sus2

cold nev - er both - ered me an - y - way.

mp

I WON'T SAY

(I'm in Love)
from *Hercules*

Music by Alan Menken
Lyrics by David Zippel

Freely

If there's a prize for rot - ten judg - ment —

mp

I guess I've al - read - y won that. — No man is worth the ag - gra -

Moderate Rock

va - tion. — That's an - cient his - to - ry, been — there, done that.

f

Who d'ya think you're kid - din', he's — the Earth and heav - en to you. Try to keep it hid - den, hon -

Am Am/G F C/E

- ey, they can see right through you. Girl, ya can't con-veal it, they — know how ya feel and who you're

Dm7 Gsus G C G/C C

think - ing of. — Oh. — No chance, no way, —

G/B Am G/A Am Am7/G

— I won't say — it, no, no. You swoon, — you sigh, — why de - ny — it, uh oh. —

Fmaj7 G/F Fmaj7/G G C

— It's too — cli - ché, — I won't say — I'm in love.

C/G G7 C Fmaj7 F6

I thought my heart had learned its les - son. —

C/E G7 Am

It feels so good when you start — out. — My head is scream-ing, get a

C/D D G F/G G F/G G

grip, girl, — un - less you're dy - ing to cry — your heart — out.

C F G C

You keep on de - ny - ing who — you are and how you're feel - ing. Ba - by they're not buy - ing, hon, —

Am F C/E

— they saw ya hit the ceil-ing. Face it like a grown-up, when — ya gon-na own up that ya

Dm7 F/G C G/C C

got, got it, got it bad. _____ Whoa. _____ No chance, _ no way, _

G/B Am G/A Am Am7/G

— I won't say — it, no, no. Give up, — give in. — Check the grin, — you're in

Fmaj7 G/F Fmaj7 F/G G Fmaj7/G G

love. This scene _ won't play, — I won't say — I'm in love. _____

— You're way — off base, — I won't say — it. Get off — my case, —

— I won't say — it. — Girl, don't — be proud, — it's O. K. — you're in love. —

Oh. — At least — out loud, — I won't say I'm in

love. —

ON THE STEPS OF THE PALACE

(Film Version)
from *Into the Woods*

Words and Music by
Stephen Sondheim

Allegretto grazioso (♩ = 88)

CINDERELLA: *mp*

He's a ver - y smart

mp legato

sim.

This system contains the first three measures of the song. Cinderella's vocal line begins in the third measure with the lyrics 'He's a ver - y smart'. The piano accompaniment starts in the first measure with a piano introduction marked *mp legato* and continues with a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The third measure includes a *sim.* (simile) marking for the piano accompaniment.

prince.

He's a prince who pre - pares.

This system contains measures 4 through 6. Cinderella's vocal line continues with the lyrics 'prince.' and 'He's a prince who pre - pares.' The piano accompaniment continues with the same rhythmic pattern as in the first system.

Know-ing this time I'd run from him, -

He spread pitch on the

This system contains measures 7 through 9. Cinderella's vocal line continues with the lyrics 'Know-ing this time I'd run from him, -' and 'He spread pitch on the'. The piano accompaniment continues with the same rhythmic pattern.

stairs.

And I'm caught un - a - wares.

Well, it means that he

This system contains measures 10 through 13. Cinderella's vocal line continues with the lyrics 'stairs.', 'And I'm caught un - a - wares.', and 'Well, it means that he'. The piano accompaniment continues with the same rhythmic pattern.

cares— This is more than just mal-ice.

The first system of the musical score. The vocal line (treble clef) begins with a half note 'cares—' followed by a quarter rest, then a quarter note 'This', an eighth note 'is', a quarter note 'more', an eighth note 'than', a quarter note 'just', an eighth note 'mal-', and a quarter note 'ice.' with a quarter rest. The piano accompaniment (grand staff) features a melody in the right hand with eighth and quarter notes, and a bass line with eighth notes and a half note. The key signature has two flats (B-flat major).

Bet-ter stop and take stock While you're stand-ing here stuck On the steps of the pal-ace.

The second system of the musical score. The vocal line continues with 'Bet-ter stop and take stock' (quarter notes), 'While you're stand-ing here' (quarter notes), 'stuck' (quarter note), 'On the steps of the' (quarter notes), and 'pal-ace.' (quarter note with a quarter rest). The piano accompaniment continues with similar rhythmic patterns, including a melodic phrase in the right hand and a bass line with a half note and a quarter note. Dynamics include *mf* and *mp*.

All right, what do you want? Have to make a de-ci-sion.—

The third system of the musical score. The vocal line begins with a quarter rest, followed by 'All right, what do you want?' (quarter notes), a quarter rest, and 'Have to make a de-ci-sion.—' (quarter notes). The piano accompaniment features a melody in the right hand with eighth and quarter notes, and a bass line with a half note and a quarter note. The key signature has two flats (B-flat major).

— Whynot stay and be caught? Should I give that a thought, What would be his re-sponse?

The fourth system of the musical score. The vocal line begins with a quarter rest, followed by 'Whynot stay and be caught?' (quarter notes), a quarter rest, 'Should I give that a thought,' (quarter notes), and 'What would be his re-sponse?' (quarter notes). The piano accompaniment continues with similar rhythmic patterns, including a melodic phrase in the right hand and a bass line with a half note and a quarter note. Dynamics include *mp* and *cresc.*

But then what if he knew Who I am when I know That I'm not what he thinks That he

mf p

wants? Or then what if I am _____ What a

mf mp

prince would en - vi - sion? ____ But then how can you know Who you are till you know What you

mp

cresc.

want, which I don't? So then, which do you pick: Where you're safe, out of sight, And your - self, but where ev - 'ry-thing's

p

mf

wrong? Or where ev - 'ry-thing's right But you know that you'll nev - er be -

mp *p* *mf*

long? And which - ev - er you pick, Do it quick, 'Cause you're start-ing to

mp *p* *mf*

stick To the steps of the pal - ace. It's my first big de - ci - sion. —

mp

— The choice is - n't eas - y to make. To ar - rive at a ball is ex -

mp

cit - ing and all - Once you're there, though, it's scar - y. _____ And it's fun to de - ceive When you

know you can leave, But you have to be war - y. _____ There's a lot that's at stake, But I've

cresc. stalled long e - nough, 'Cause I'm still stand - ing stuck In the stuff on the steps... Bet - ter run a - long home *mp*

poco cresc. *mf mp*

And a - void the col - li - sion. _____ Though at home they don't care, I'll be

bet-ter off there Where there's noth-ing to choose, So there's noth-ing to lose. _____ So I'll

cresc.

pry up my shoes. _____ Wait, though, think ing it through, _____

mf

mf brillante

_____ Things don't have to col - lide— _____ I know what my de - ci - sion is, —

mp _____ Which is not to de - cide. I'll just leave him a clue:

dim. *mp*

For ex - am - ple, a shoe. And then see what he'll do.

Now it's he and not you Who'll be stuck with a shoe, In a stew, In the goo,

And I've learned some-thing, too, Some-thing I nev-er knew, —

mf On the steps of the pal - ace! —

PART OF YOUR WORLD

from *The Little Mermaid: Original Broadway Cast Recording*

Music by Alan Menken
Lyrics by Howard Ashman

Simply, in 2 (♩ = ca. 76)

ARIEL:

Spoken: *If only I could make my father understand; I just don't see how a world that makes such wonderful things...*

The piano accompaniment for the first line features a treble and bass staff. The treble staff has a melodic line with eighth notes, marked *mf* and *8va*. The bass staff has a simple accompaniment of whole notes, marked *mp*.

... could be so bad. Look at this stuff. _

The piano accompaniment continues with the same melodic and harmonic structure as the first line.

Is - n't it neat? _ Would-n't you think _ my col - lec - tion's com - plete?

The piano accompaniment continues with the same melodic and harmonic structure as the first line.

Would-n't you think _ I'm the girl, _ the girl who has ev - 'ry-thing?

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "Would-n't you think _ I'm the girl, _ the girl who has ev - 'ry-thing?". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The key signature is G major, and the time signature is 4/4.

Look at this trove, _ treas-ures un - told. _ How man - y won - ders can

The second system of the musical score. The vocal line continues with the lyrics "Look at this trove, _ treas-ures un - told. _ How man - y won - ders can". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The key signature is G major, and the time signature is 4/4.

one cav - ern hold? Look-ing a - round _ here you'd think, _ "Sure, she's got

The third system of the musical score. The vocal line continues with the lyrics "one cav - ern hold? Look-ing a - round _ here you'd think, _ 'Sure, she's got". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The key signature is G major, and the time signature is 4/4.

ev - 'ry - thing." _ I've got gadg - ets and giz - mos a - plen - ty. I've got

The fourth system of the musical score. The vocal line concludes with the lyrics "ev - 'ry - thing." _ I've got gadg - ets and giz - mos a - plen - ty. I've got". The piano accompaniment concludes with a melodic line in the right hand and a bass line in the left hand. The key signature is G major, and the time signature is 4/4.

who - zits and what - zits ga - lore. You want thing - a - ma - bobs? I've got

more freely

p

twen - ty. But who cares? No big deal, I want more. _____

poco accel.

poco accel.

molto rit.

Semplice

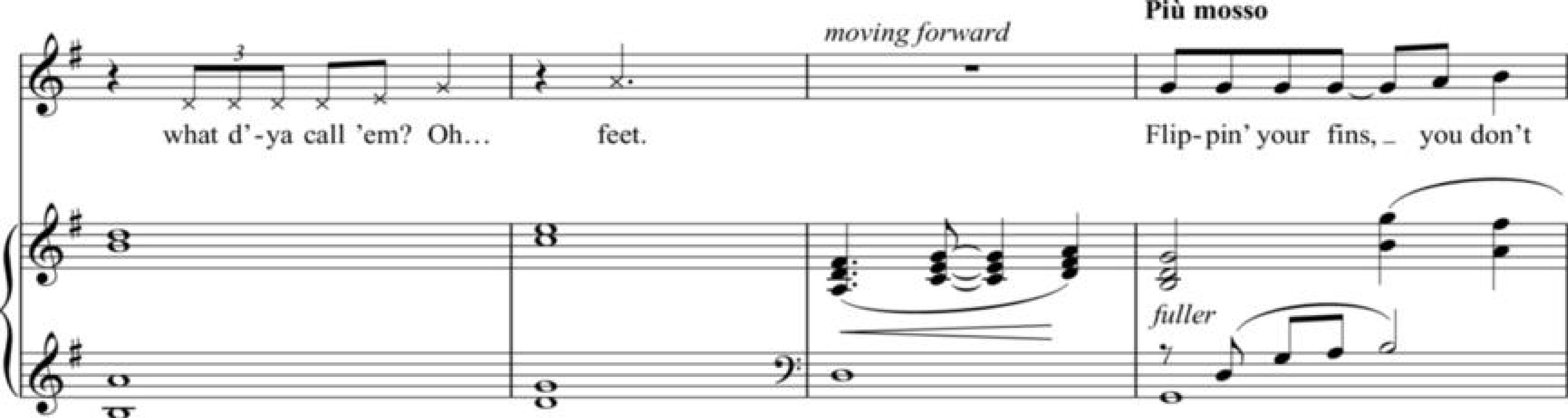
I wan - na be _____ where the peo - ple are.

molto rit.

I wan - na see, _____ wan - na see 'em danc - in'. Walk - in' a - round _____ on those...

moving forward **Più mosso**

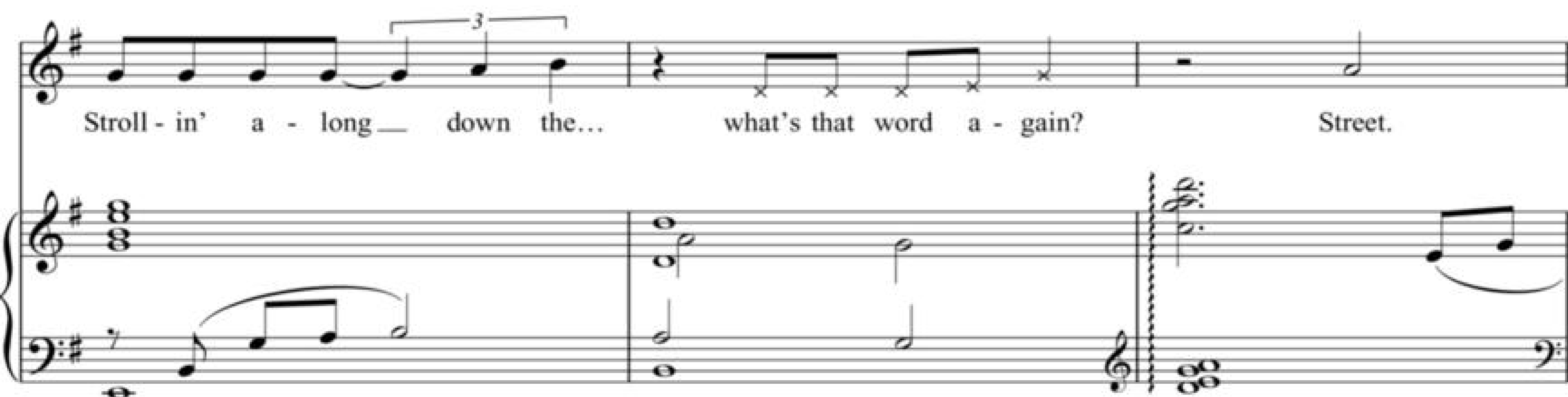
what d'-ya call 'em? Oh... feet. Flip-pin' your fins, - you don't



get too far. — Legs — are re - qui - red for jump - in', danc - in'.



Stroll - in' a - long — down the... what's that word a - gain? Street.



Up where they walk, up where they run, up where they stay all day in the

mf



sun... Wan - der - in' free, wish I could be part of that world. *moving forward*



More passionately

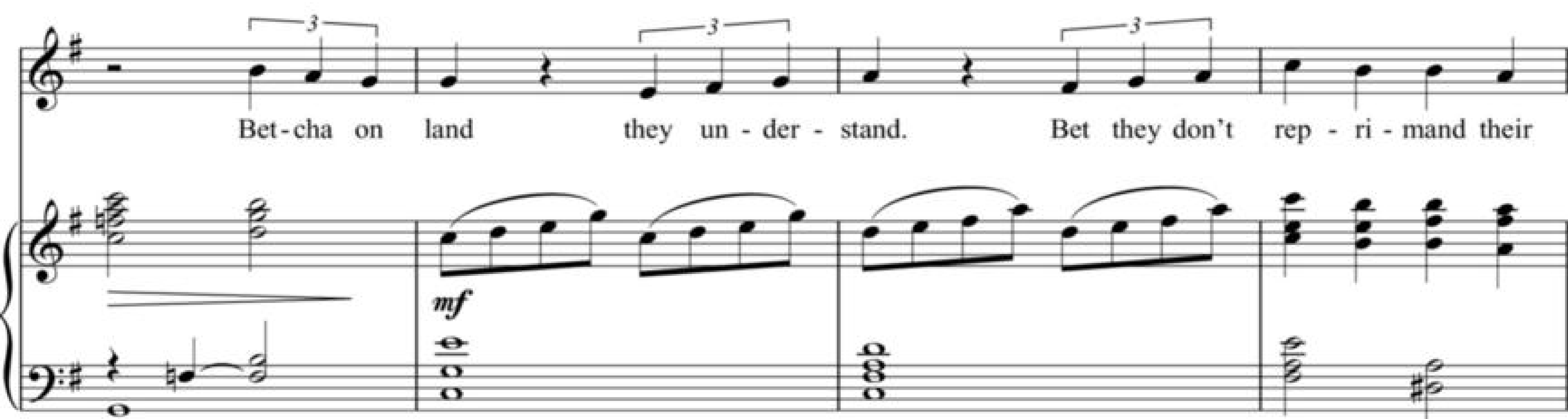
What would I give if I could live out - ta these wa - ters?



What would I pay to spend a day warm on the sand?



Bet - cha on land they un - der - stand. Bet they don't rep - ri - mand their



daugh-ters. Bright young wom-en, sick of swim-min', read-y to stand. _____

allargando

_____ And read-y to know _____ what the peo-ple know.

a tempo

ff a tempo (broader)

Ask 'em my ques-tions and get some an-swers. What's a fire, _____ and

why does it, what's the word... burn? _____ When's it my

mf

8vb

turn? Would - n't I love, love to ex - plore that shore up a -

ff

bove? _____ Out of the sea, wish I could

rall.

Freely

p dolce

be part of that world. _____

a tempo

poco rit.

mp a tempo

poco rit.

poco accel.

poco rit.

poco accel.

poco rit.

BEYOND MY WILDEST DREAMS

from *The Little Mermaid: Original Broadway Cast Recording*

Music by Alan Menken
Lyrics by Glenn Slater

With excitement

F(add2)/C

Oh, just

mp

C7sus F(add2)/C C7sus

look! It's like I'm in a sto - ry - book.

F(add2)/C C7sus A7/C#

Oh, it's bliss! I dreamed that it would be, some -

Moderately fast

Dm Gm7 Am C7 Fsus(add2) F Fsus(add2) F

what, but not like this!

Absus(add2) Ab N.C./C Bb(add2)

Look o - ver there, oh, my God,

Am7 F/A Fmaj7/A

how ver - y odd! And what might they be? Some - thing splen - did

Bb(add2)

may - be. Look o - ver there! Could you bust? Is - n't it just be -

Am7 Dm9

daz - zling, daz - ing, ut - ter - ly a - maz - ing!

G7sus G7 Gm7b5

Gaz - ing 'round, it's like to die! Just

F(add2)/C F/C C7sus C7

see - ing it feels so good, I'd scream, if I on - ly could! I'd

Bb(add2) F/A C7/G F(add2) Bb(add2)

hoped and wished and want - ed so to be here. Wished and

F/A A Dm Am/C Bb(add2) F/A

prayed and planned it to a T. Prayed, and wow, just

A Dm Am/C Bb(add2) Fmaj7/A

look, it's real - ly me here! Walk - ing a - round, strange as it seems,

Gm7 Bb/C C7 Fsus(add2) F Fsus(add2) F

some - where be - yond my wild - est dreams!

Gm7(add4) Gm7/C Bb(add2) F/A

I'd hoped and wished and

C7/G F(add2) Bb(add2) F/A A

won-dered what I'd do here. Wished and prayed and pic-tured what I'd

Dm Am/C Bb(add2) F/A A Dm Am/C

see. Prayed, and wow! My pray'rs are com-ing true here.

Bb(add2) Fmaj7/A Gm7 Bb/C C7

Look at it all, look how it gleams! Love-ly be-yond my wild-est

F(add2)/C

dreams.

mp

Fmaj7/C Gm7/C Fmaj7/C

Look, it's him! So hand-some and re -

Gm7/C Fmaj7/C

fin-d and slim. Sweet, sin -

Gm7/C A7/C# Dm Bb

cere, mag - nif - i - cent from head to toe. And

poco rit.

Meno mosso

Gm7(add4) C7 A/B E(add2)/B A/B

oh, I'd hoped and wished my life would feel en -

E(add2)/B A/B E(add2)/B

chant - ed. _____ Wished and prayed the



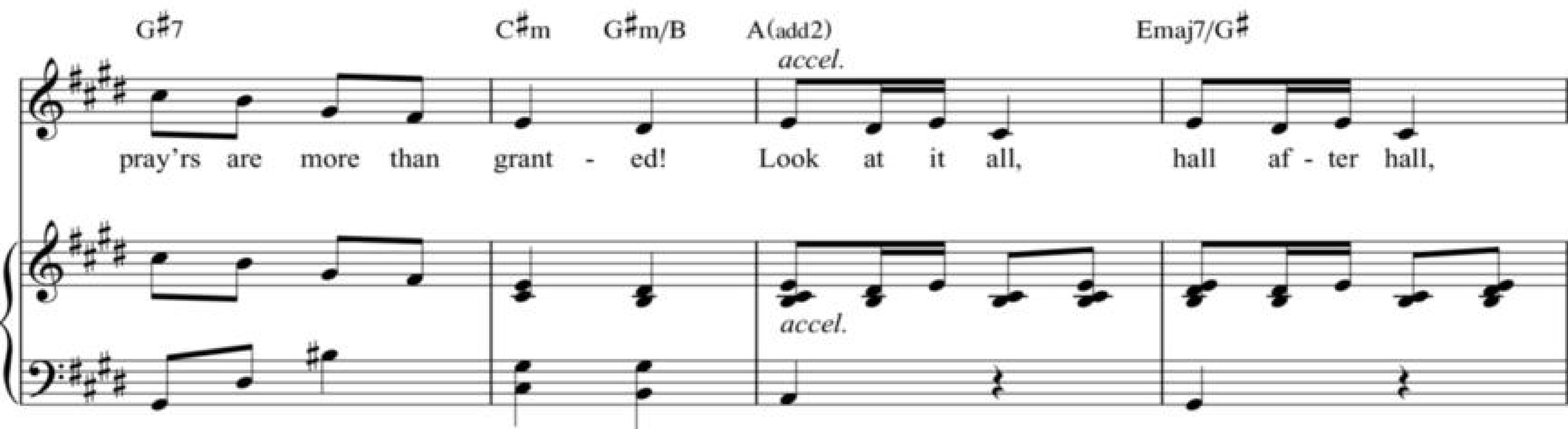
G#7 C#m A(add2) rit. E/G#

Fates would hear my plea. _____ Prayed, and wow, my



G#7 C#m G#m/B A(add2) accel. Emaj7/G#

pray'rs are more than grant - ed! Look at it all, hall af - ter hall,



F#m7 A/B B7 A(add2) Emaj7/G#

per - fect as you could please here! Mar - vels ga - lore, and, e - ven more,



F#m7 A/B B7 A(add2) *a tempo* Emaj7/G#

gee, did I men - tion he's here? And if, who knows, all of it goes

mf a tempo

F#m7 B/C# C#9 B/C# C#9 F#m7

past e - ven these ex - tremes, just look at me

f

Emaj7/G# A A/B

and you will see some - one be - yond her wild - est

Esus(add2) E Esus(add2) E G B7 E

dreams.

THE WORLD ABOVE

from *The Little Mermaid: Original Broadway Cast Recording*

Music by Alan Menken
Lyrics by Glenn Slater

Steadily, with excitement $\text{♩} = 76$

Piano introduction for 'The World Above'. The music is in E-flat major (three flats) and 4/4 time. It features a steady eighth-note melody in the right hand and a bass line in the left hand. The tempo is marked as 76 beats per minute.

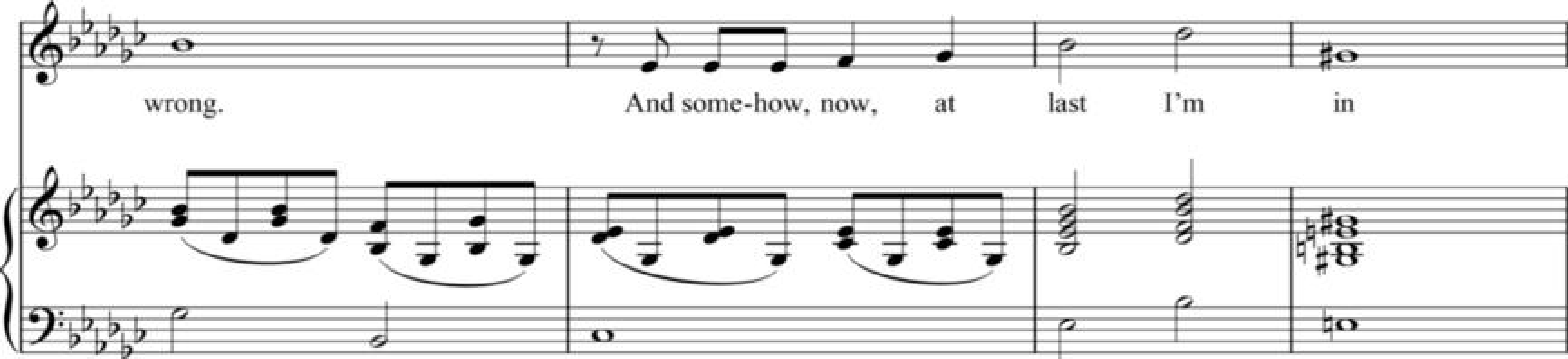
ARIEL:

Ariel's first vocal line. The melody is in E-flat major. The lyrics are: "This is where I be - long...". The piano accompaniment continues with the same steady eighth-note pattern. A mezzo-forte (mf) dynamic marking is present.

Ariel's second vocal line. The melody continues. The lyrics are: "Be-neath the clear, wide blue here. I feel com-plete - ly new here, in the". The piano accompaniment continues with the same steady eighth-note pattern.

Ariel's third vocal line. The melody continues. The lyrics are: "world a - bove! It's like my life was". The piano accompaniment continues with the same steady eighth-note pattern.

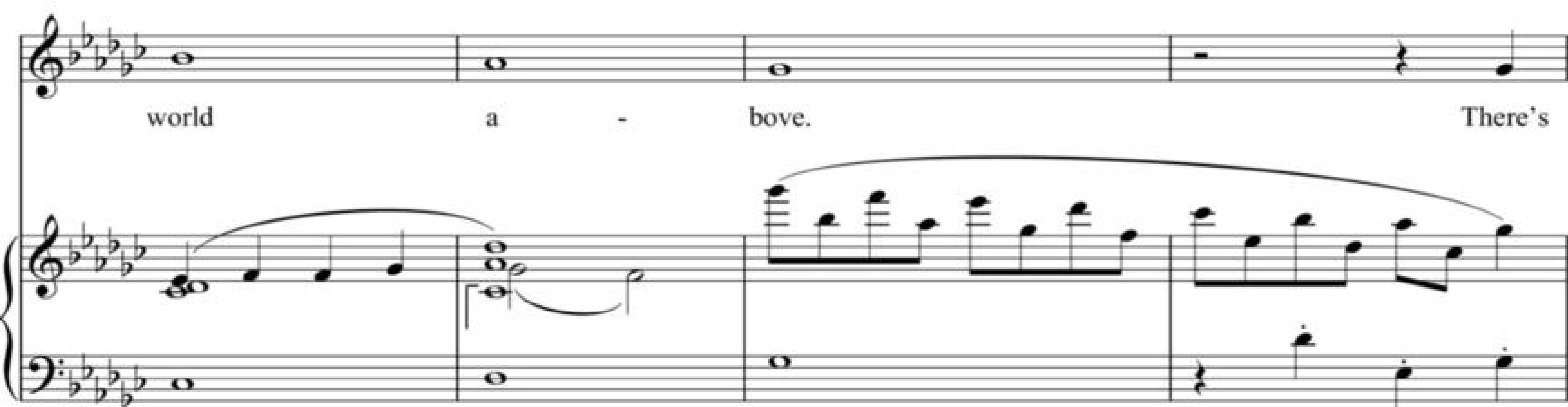
wrong. And some-how, now, at last I'm in



my own skin, up here in the



world a - bove. There's



so much light here, light and space. The

legato



sun's so bright here, up - on my — face. It

feels so right here, warm as love.

rit.

Freely

Life seems to be al - most call - ing to me from this strange new world a -

mp

a tempo *poco rit.*

bove.

a tempo *poco rit.*

C#m Bsus2/D#

turn I take, ev - 'ry trail I track, ev - 'ry path I make, ev - 'ry road leads back to the

E Am6

place I know where I can - not go, where I long to be. See the

E5 Bsus B C#m7 C#m9

line where the sky meets the sea, it calls me, and no one knows how far it

A(add2) E5 Bsus B

goes. If the wind in my sail on the sea stays behind me, one day I'll

C#m7 Am6 E5

know. _____ If I go, there's just no tell-ing how far I'll go. I _____ know - ev-'ry-bod-y on this

F#7sus C#m

is - land _____ seems - so hap - py on this is - land. _____ Ev - 'ry-thing is by de - sign. _____

Asus2 E F#m7(add4)

_____ I know - ev - 'ry - bod-y on this is - land _____ has _____ a role on this

C#m C#m/B A E

is - land, _____ so may-be I can roll with mine. _____ I can

C#m Bsus2/D#

lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

E Am Am6

voice in - side sings a dif - f'rent song. What is wrong with me? See the

E Bsus C#m7 C#m9 C#m/B

light as it shines on the sea: it's blind - ing, but no one knows _____ how deep it

Amaj9 Bsus/A E Bsus B

goes. _____ And it seems like it's call ing out to me, so come find ___ me and let me

C#m7 C#m9 C#m/B Am Am6
 know. _____ What's be - yond that line? Will I cross that line? The

F Csus C Dm Dm9 C
 line where the sky meets the sea, it calls _____ me, _____ and no one knows _____ how far it

Bbmaj7 C/Bb C7sus Csus C
 goes. _____ If the wind in my sail on the sea stays be - hind _____ me, one day I'll

Dm Fmaj9/C Ab Ab/G Fm Dm7b5 C5
 know _____ how far I'll go! _____

REFLECTION

from *Mulan*

Music by Matthew Wilder
Lyrics by David Zippel

Reflectively

mp

F Dm7 Gm Gm7 C7sus C7

rall.

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has one flat (B-flat). The piece concludes with a 'rall.' (ritardando) marking over a sustained chord.

F(add2) Dm7 Gm7

Look at me, I will nev - er pass ——— for a per - fect bride

a tempo

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a half note, followed by eighth and quarter notes. The piano accompaniment consists of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'a tempo'.

C7sus C7 F(add2) Dm7

or a per - fect daugh - ter. Can it be I'm not meant to play this

The second line continues the vocal and piano accompaniment. The vocal melody includes a half note and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the eighth-note bass line in the left hand.

Eb7 Ab(add2) Fm7

part? Now I see that if I were tru - ly to

mf

The third line of the song features a key change to E-flat major (three flats). The vocal melody includes a half note, quarter notes, and a triplet of eighth notes. The piano accompaniment continues with eighth notes in the right hand and a steady eighth-note bass line in the left hand. The dynamic is marked mezzo-forte (mf).

Bbm7 Bbm7b5 Ab

be my-self, I would break my fam - 'ly's heart.

Ab(add9) Ab Fm7

Who is that girl I see

Eb/Db Db Dbm(add9) Ab Eb/G Fm7 Fm/Eb Dbmaj7

star - ing straight back at me? Why is my re - flec - tion some - one

Gb Eb Ab(add9)

I don't know? Some - how I

Fm7 Eb/Db Db Dbm(add2)

can - not _____ hide who I am, though I've tried.

Ab Eb/G Fm7 Fm/Eb Dbmaj9 Db6 Dbm6 Fm rit. Fm/Eb Fm/D

When will my re - flec - tion show who I _____ am in - side? _____

Slower Ab Eb/G Fm7 Fm/Eb Bbm(add9) Bbm Dbm6

When will my re - flec - tion show who I _____ am in -

Ab a tempo Fm7 Ab(add2)

side? _____

WATCH WHAT HAPPENS

from *Newsies the Musical*

Music by Alan Menken

Lyrics by Jack Feldman

Solidly, with drive

E7

Write what you know, so they
Pic - ture a hand - some, he -

mp detached

A(add4)/E

C#m F#m7 B7 E7

re - view - ing. Poor lit - tle kids ver - sus rich, greed - y so - ur - pus - ses!
 pro - mo - tion. So he's a flirt, a com - plete e - go - ma - ni - ac. The

mf *mp sub.*

A/E E7

Ha, it's a cinch; it can prac - ti - cal'y write it - self. And let's pray it does, 'cause as
 fact is he's al - so the face of the strike. What a face! Face the fact. That's a

A F#m D C#m F#m D#m7b5

I may have men - tioned, I have no clue — what — I'm do - ing!
 face that could save us all from sink - ing — in — the o - cean.

cresc.

Ab7 Db/Ab

Am I in - sane? This is what I've been wait - ing for! Well, that, plus the scream - ing of
 Like some - one said, "Pow - er tends to cor - rupt and ab - so - lute pow - er..." Wait! Wait! "...Cor -

mf

half cra - zy ed - i - tors: "A girl?" "It's a girl?! How the hell..." "Is that e - ven le - gal?"
 rupts ab - so - lute - ly." That is gen - ius but give me some time, I'll be twice as good as

Ab7

cresc.

"Look, that just six go and get her!" Not on - ly that there's the
 months from... nev - er. Just look a - round at the

Db Bbm Gb Fm Bbm7 Ab7

f mf sub.

sto - ry be - hind the sto - ry: thou - sands of child - dren ex - ploit - ed, in - vis - i - ble. Speak
 world we're in - her - it - ing and think of the one we'll cre - ate. Their mis - take is they got

Db/Ab

up, take a stand, and there's some - one to write a - bout it. That's how things
 old. That is not a mis - take we'll be mak - ing. No, sir, we'll stay young -

B7 E7sus

cresc.

E7 A

— get bet - ter. Give life's — lit — tle and guys some
 — for - ev - er! Give those — kids — me the

f legato

E7sus D

ink, and — when — it dries, just watch what — hap -
 brand - new — cen - tu - ry and watch what — hap -

Dsus2 E

- pens! — Those kids will live and
 - pens! — It's Da - vid and Go -

A E7sus

breathe right — on — the page and once fight they're — cen -
 li - ath, — do — or die! The fight is — on, —

ter and stage I you can't watch watch what what hap hap



pens! pens, And But who's there with her is

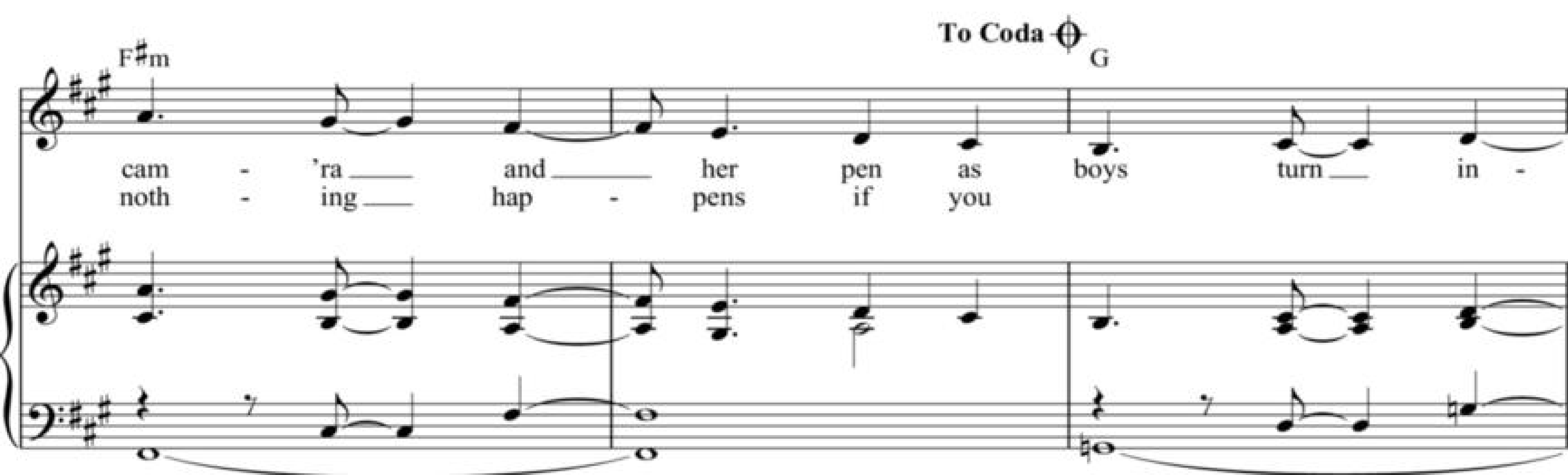


To Coda Φ G

F#m

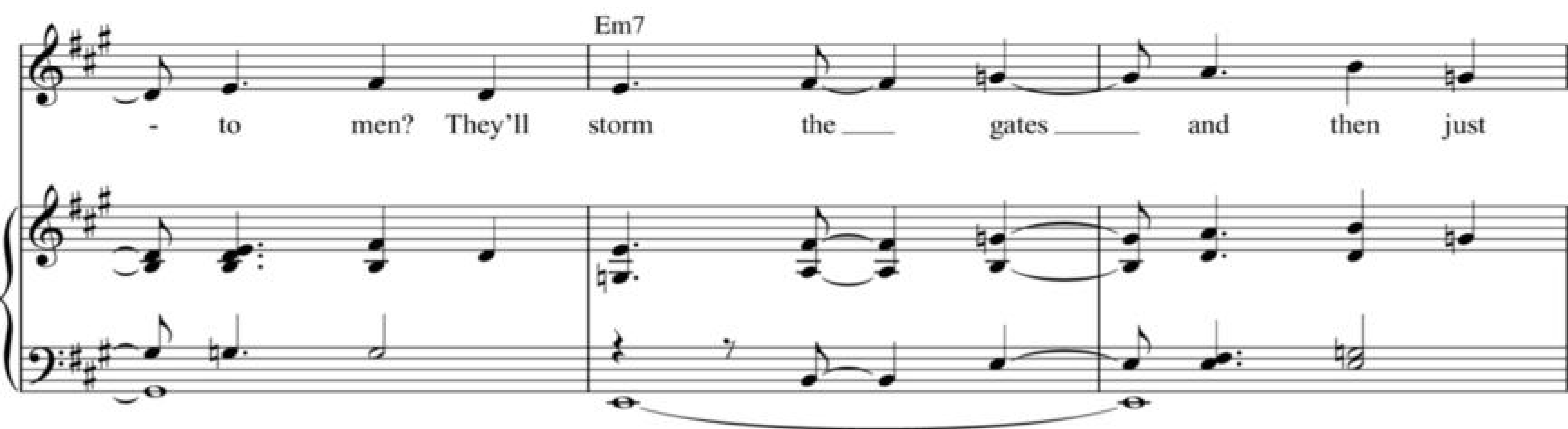
cam noth 'ra and her pen as boys turn in

ing hap pens if you



Em7

to men? They'll storm the gates and then just



watch what hap - pens when they do!

dim. detached

Dsus2 **D.S. al Coda**

CODA just give in. It can't be an -

- y worse than how it's been. And it

A5 A5/G# A5/G

just so hap - pens that we just might win, —

D/F# Dm/F E7sus

so what - ev - er hap - pens, —

cresc.

N.C. A

let's be - gin! —

Bm7(add4) E7sus A

sffz

I WONDER
from *Sleeping Beauty*

Words by Winston Hibler and Ted Sears
Music by George Bruns
Adapted from a Theme by Tchaikovsky

Moderately, with a swing

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is in bass clef, key of B-flat major, and 4/4 time. It begins with a whole note Bb3, followed by a half note G3, and a whole rest. The second system continues the vocal line with a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with a half note F3, a quarter note E3, a quarter note D3, and a half note C3. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte), and chord symbols Bb6 and F7.

The musical score for 'Wonder' by The Beatles is presented in two systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The vocal melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex right hand with chords and moving lines. The second system continues the vocal melody with a half note Bb4, a half note A4, and a half note G4. The piano accompaniment continues with similar textures, including a 'mf' (mezzo-forte) dynamic marking. The score is for a single system, with the vocal line and piano accompaniment clearly delineated.

Each little bird has a little song

each lit - tle bird has a some - one To

The image shows a musical score for the song 'Each Little Bird Has a Little Song'. It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: 'each lit - tle bird has a some - one To'. The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody that starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The left hand plays a bass line that starts with a quarter note G2, followed by a quarter note F2, then a quarter note E2, and a quarter note D2. The score is written on a grand staff with a treble clef for the vocal line and a grand staff for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line.

Cm7 F7 Bb

sing to, _____ Sweet things to, _____

Gm7 Dm A7

— A gay lit - tle love mel - o -

Dm F7 Cm7 F7

dy? _____ I won - der, _____ I

Bb Cm7

won - der _____ If my heart keeps

F7 Bb A/E Bb/F A Bb
 sing - ing, will my song go wing - ing To

Cm7 F7 Bb6
 some - one _____ Who'll find me _____

Cm7 F7
 _____ And bring back a love song to

1 Bb6 Cm7 F7 2 Bb6
 me? I me? _____

f *mf* *f* *ff*

COLORS OF THE WIND

from *Pocahontas*

Music by Alan Menken
Lyrics by Stephen Schwartz

Deliberately

D5

mp

You

mp

C/D

D5

C/D *rall.*

think I'm an ig - no-rant sav-age, and you've been so man-y plac-es, I guess it must be so. But

rall.

Freely

B \flat

A m

B \flat

A m

D m

B \flat maj7

still I can - not see, if the sav - age one is me, how can there be so much that you don't

Moderately

A5 N.C. D Bm

mf

know? You don't know...

D Bm *poco rall.* *mp*

You

D Bm D

a tempo

think you own what - ev - er land you land on; the earth is just a dead thing you can

F#m Bm G

claim; but I know ev - 'ry rock and tree and crea - ture has a

Em7sus A9sus Bm D

life, has a spir - it, has a name. you think the on - ly peo - ple who are

Bm D F#m

peo - ple are the peo - ple who look and think like you, but

Bm G Em7(add4) A9sus

if you walk the foot steps of a strang - er you'll learn things you nev - er knew you nev - er

D Bm F#m G(add9) G

knew. Have you *f* *expressively* ev - er heard the wolf cry to the blue corn moon, or

Bm F#m G(add9) A

asked the grin-ning bob - cat why he grinned? Can you sing with all the voic - es of the

D(add9)/F# Bm7 G6/9 Bm7(add4)

mf

moun - tain? Can you paint with all the col - ors of the wind? Can you

Em7(add4) A9sus D Bm

rit. *ff a tempo*

paint with all the col - ors of the wind?

D Bm D

mp *poco accel.* *A bit brighter*

Come run the hid - den pine trails of the

Bm D F#m

for - est, come taste the sun sweet ber - ries of the earth; come

sim.

Bm Bm/A G Em7 cresc. A9sus

roll in all the rich - es all a - round you, and for once nev - er won - der what they're

Bm A mf D Bm

worth. The rain-storm and the riv - er are my broth - ers; the

mf

D F#m Bm poco a poco cresc.

her - on and the ot - ter are my friends; and we are all con - nect - ed to each

f poco a poco cresc.

G Em7 A9sus D *ff* broadening

oth - er in a cir - cle, in a hoop that nev - er ends.

ff broadening

F#m G Dadd9/F# Bm C *f*

How high does the syc-a-more grow? If you cut it down, - then you'll

f

G/A A G/A *rall.* A G/A A Bm *ff* *a tempo*

nev - er know, And you'll nev - er hear the wolf cry to the

rall. *ff* *a tempo*

F#m G(add9) G Bm F#m

blue corn moon, for wheth - er we are white or cop - per skinned, we need to

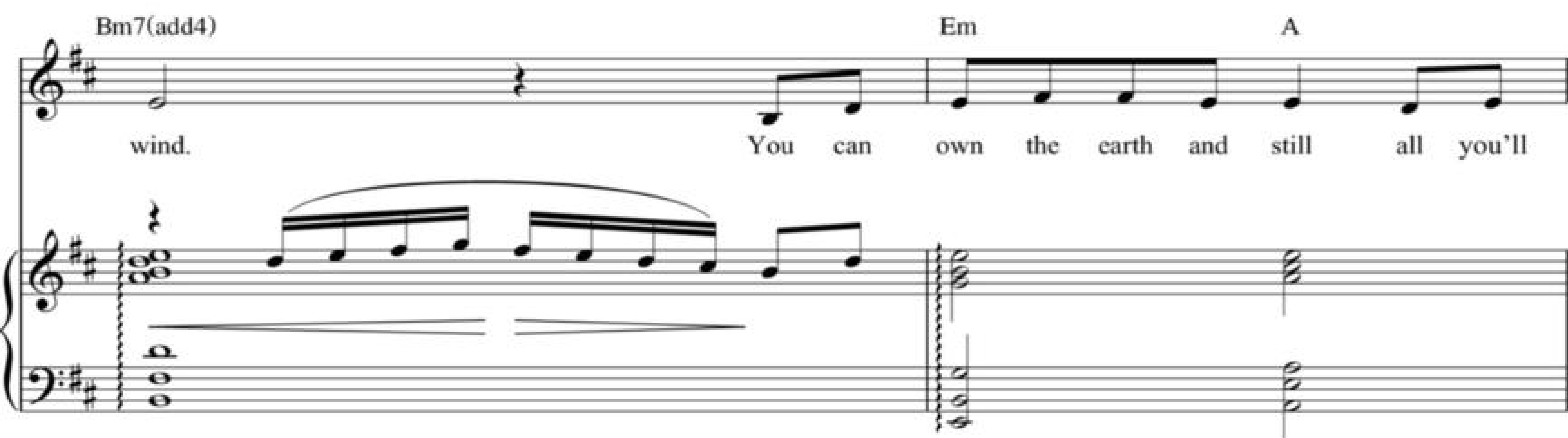
G A B(add9)/F# Bm *mf* G6/9

sing with all the voic - es of the moun - tain, need to paint with all the col - ors of the



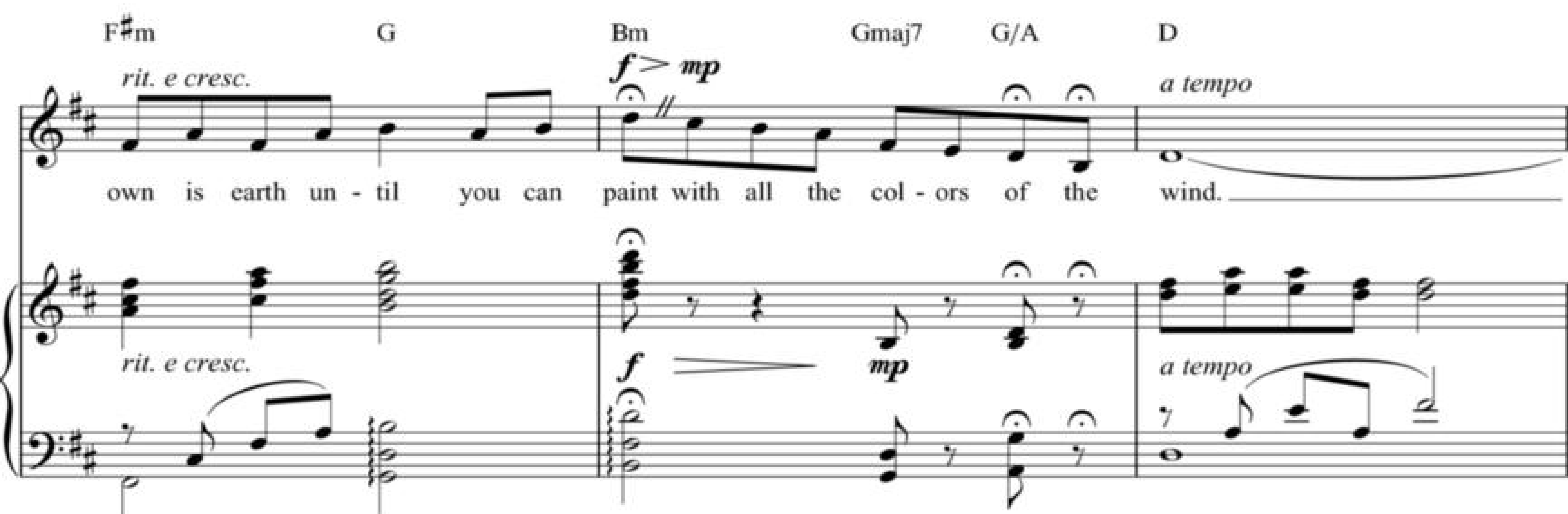
Bm7(add4) Em A

wind. You can own the earth and still all you'll



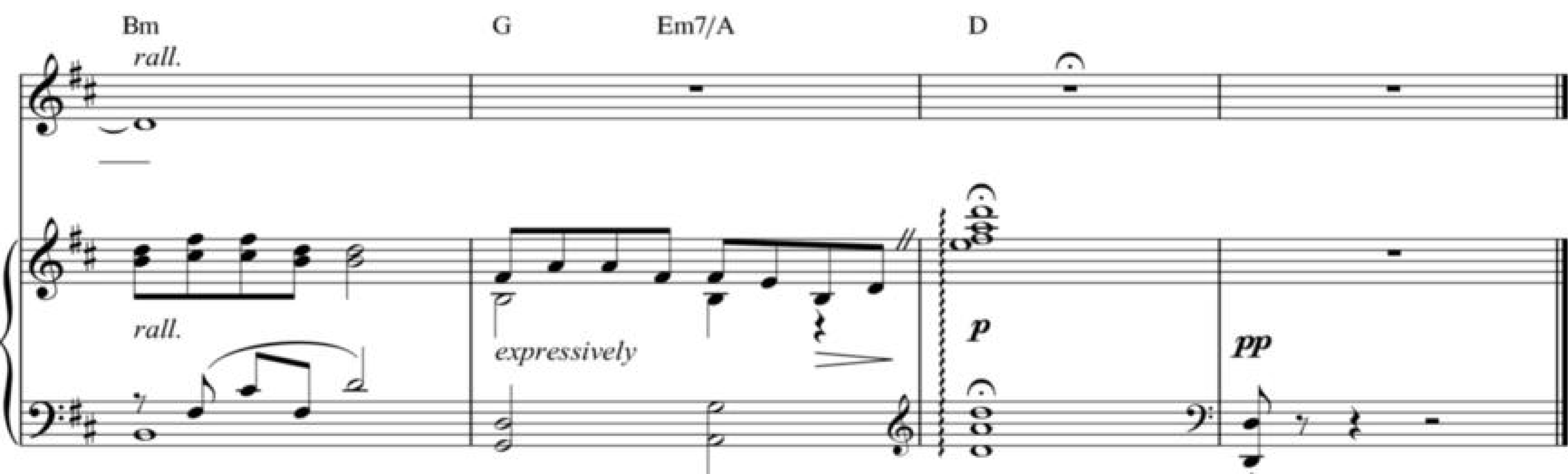
F#m G Bm *f* > *mp* Gmaj7 G/A D *a tempo*

rit. e cresc. own is earth un - til you can paint with all the col - ors of the wind. _____



Bm *rall.* G Em7/A D

rall. *expressively* *p* *pp*



JUST AROUND THE RIVERBEND

from *Pocahontas*

Music by Alan Menken
Lyrics by Stephen Schwartz

With motion

Chorus:

What I love most a - bout riv - ers is: — you

can't step in the same riv - er twice. — The wa - ter's al - ways chang - ing, al - ways

flow - ing. — But peo - ple, I guess, can't live like that; — we

Am Dm7

all must pay a price: _ to be safe we lose our chance of ev - er

Dm7/G G Em

know - ing _ what's a - round the riv - er - bend, _

F F/G Em/G

_ wait - ing just a - round the riv - er - bend, _

F/G Em/G F/G G G/F C/E F C

_ I look once more just a - round the riv - er - bend _ be -

G/F C/E F C Am

yond the shore, where the gulls _ fly free. Don't know what for,

D9sus D9 F/G F+/G G

what I dream the day might send _ just a-round the riv-er - bend _ _ _ _ _ for

mp *mf*

A D A

me, _ _ _ _ _ com - ing for me. _ _ _ _ _

mp sub. *mf* *mp*

D C F Gsus

_ _ _ _ _ I feel it there be-yond those trees or right be-hind these wa - ter - falls. _

mf *mp*

Can I ig - nore the sound of dis - tant drum - ming _ for a

hand - some stur - dy hus - band who builds hand - some stur - dy walls and nev - er dreams that some - thing might be

com - ing _ just a - round the riv - er - bend? _

Just a - round _ the riv - er - bend... I look once more

C *G/F C/E F* *C*

just a-round the riv-er - bend - be - yond the shore, some-where past the sea. Don't

Am *D9sus* *D9* *F/G*

know what for... why do all my dreams ex-tend just a-round the riv-er - bend? _____

F+/G *Dm/G*

Just a-round _____ the riv-er - bend.

Meno mosso—freely

F(add9) *C/E* *F(add9)* *F*

Should I choose the smooth-est course, stead-y as the beat-ing drum?

F/A G/B C F(add9) F

Should I mar - ry Ko - co - um? _____ Is all my dream - ing at an end? Or

rall.

Più mosso

F G/A Am G/A Am

do you still wait for me, _____ Dream Giv - er, _____

Dm7 G7sus C

just a - round the riv - er - bend? _____

rall. *a tempo*

F C(add9)

rit. *pp*

WHERE DO I GO FROM HERE

from *Pocahontas II: Journey to a New World*

Music by Larry Grossman
Words by Marty Panzer

Moderately, expressively (♩ = 100–108)

The first system of the musical score is in 4/4 time. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (pp) dynamic, featuring a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately, expressively' with a quarter note equal to 100–108 beats per minute. The lyrics 'The earth world is cold, the and' are written below the vocal line.

The earth world is cold, the and

The second system continues the musical score. The vocal line has lyrics 'fields are bare, the branch - es to fold a - gainst the wind that's so have I; I've learned to choose and e - ven learned to'. The piano accompaniment continues with a similar melodic and harmonic structure. The tempo remains 'Moderately, expressively'.

fields are bare, the branch - es to fold a - gainst the wind that's so have I; I've learned to choose and e - ven learned to

The third system of the musical score. The vocal line has lyrics 'ev - 'ry - where. The birds move on so say good - bye. The path a - head's so'. The piano accompaniment continues with a similar melodic and harmonic structure. The tempo remains 'Moderately, expressively'.

ev - 'ry - where. The birds move on so say good - bye. The path a - head's so

they sur - vive. — When snow's so and deep, the bears all sleep to
hard to see, — it winds and bends, but where it ends de -

keep them - selves a - live. They do — what they
pend on on - ly me. In my heart — I

must for now and trust so in much their plan.
don't feel part of so I've known.

If I trust in mine, some - how I might find —
Now it seems it's time to start a new life —

who on I my am. But where

cresc.

mf

Detailed description: This system contains the first two staves of music. The vocal staff (treble clef) has a melody starting with a whole rest, followed by quarter notes for 'who', 'on', 'I', and 'my'. The word 'am.' is followed by a long horizontal line. After a measure rest, the word 'But' is followed by another long horizontal line for 'where'. The piano accompaniment (grand staff) features chords in the right hand and single notes in the left hand. A 'cresc.' marking is above the piano staff, and an 'mf' marking is above the vocal staff.

do I go from here? So man - y voic - es

Detailed description: This system contains the third and fourth staves. The vocal staff continues the melody with 'do I go from here?' and 'So man - y voic - es'. The piano accompaniment continues with chords and moving lines in both hands.

ring - ing in my ear. Which is the voice that

Detailed description: This system contains the fifth and sixth staves. The vocal staff has 'ring - ing in my ear.' followed by 'Which is the voice that'. The piano accompaniment continues with chords and moving lines in both hands.

I was meant to hear? How will I know?

cresc.

Detailed description: This system contains the seventh and eighth staves. The vocal staff has 'I was meant to hear?' followed by 'How will I know?'. The piano accompaniment continues with chords and moving lines in both hands. A 'cresc.' marking is at the bottom of the system.

1

Where do I go _____ from here? _____

2

My Where do I

f *mp* *Slowly*

go _____ from here? _____

f *mp*

dim. e rit. *pp*

ALMOST THERE

from *The Princess and the Frog*

Music and Lyrics by
Randy Newman

Moderately, expressively

Chord progression: C, Cdim7, C, Adim7, G7sus

Vocal line: Spoken: *Mama, I don't have time for dancin'.* That's just gon - na have to wait a

Piano accompaniment: *mf* (mezzo-forte). The piano part features a 4/4 time signature. The right hand has a triplet of eighth notes in the second measure. The left hand has a single eighth note in the first measure and a half note in the second measure.

Chord progression: C, Cdim, C

Vocal line: while. _ Ain't got time for mess - in' a - round, _

Piano accompaniment: The piano part continues with a 4/4 time signature. The right hand has a half note in the first measure and a quarter note in the second measure. The left hand has a half note in the first measure and a half note in the second measure.

Chord progression: D7, G7, D9, G7#5

Vocal line: and it's not my style. _ This old town _ can

Piano accompaniment: The piano part continues with a 4/4 time signature. The right hand has a half note in the first measure and a quarter note in the second measure. The left hand has a half note in the first measure and a half note in the second measure.

C7^{sus} C7 F C/E D7

slow you down, peo - ple tak - in' the eas - y way, but

C/G G#dim Am

I know ex - act - ly where — I'm go - in'. I'm get - tin'

D7 C/E 3 Fm F#dim G7 F/A Gm7b5/Bb G7/B

clos - er and clos - er ev - 'ry day. — And I'm —

accel.

Moderately fast, steadily

C6 B7 Bbmaj7 A7 F C/E

al - most there, — I'm al - most there. —

D7 C/G E7/G#

Peo - ple down here think I'm ____



Am7 D7 G7

____ cra - zy, but I don't care. ____



C6 B7 Bbmaj7 A7 F C/E

Trials _____ and trib - u - la - tions, I've had ____ my share. _



D7 C/G E7/G#

There ain't noth - ing gon - na



Am7 D7 G7sus C C9/Bb

stop me now 'cause I'm al - most there.

F/A Fm/Ab C/G G7#5

I re -

C F#dim7 C/G C F C/E

mem - ber Dad - dy told me fair - y tales can come true, -

D7 C/G E7/G# Am7

but you got - ta make 'em hap - pen; it

D7 G7 F/A Gm7b5/Bb G7/B C G7#5

all de - pends on — you. — So I work — real hard — each and

C9 C9/G Gb7 F C/E D7

ev - 'ry day. — Now things for sure — are go - ing my way. —

C/G E7/G# Am7 D7 C/E Fm F#dim

Just — do - ing what I do, — look out, boys, — I'm —

G7 F/A Gm7b5/Bb G7/B C6 B7

com - in' through. — And I'm — al - most there, —

B♭maj7 A7 F C/E D7

I'm al - most there. —

C/G E7/G# Am7 D7 G7sus

Peo - ple gon - na come here from ev - 'ry - where, and I'm al - most there, —

C D7 G7sus C6 C/B♭

I'm al - most there. —

F/A Fm/A♭ C6 C/B♭ F/A Fm/A♭

C6 C/Bb F/A Fm/Ab C/G

Musical notation for the first system, featuring a piano accompaniment with chords C6, C/Bb, F/A, Fm/Ab, and C/G.

Slower
G7#5 F#m7b5 G7#5 C9/F C7

There's been trials and trib - u - la - tions.

Musical notation for the second system, featuring a piano accompaniment with chords G7#5, F#m7b5, G7#5, C9/F, and C7. The tempo is marked "Slower".

F C/E D7 C/G E7/G#

You know I've — had — my share. But I've climbed a moun - tain, I've

a tempo

Musical notation for the third system, featuring a piano accompaniment with chords F, C/E, D7, C/G, and E7/G#. The tempo is marked "a tempo".

Am7 D7 G7sus C A7/E

crossed a riv - er, and I'm al - most there. — I'm

Musical notation for the fourth system, featuring a piano accompaniment with chords Am7, D7, G7sus, C, and A7/E.

al - most there. I'm al -

most there.

C/G C/E Cm/Eb D7 G7 C C/Bb

F/A Fm/Ab C/G D7 G7 C

SOME DAY MY PRINCE WILL COME

from *Snow White and the Seven Dwarfs*

Words by Larry Morey
Music by Frank Churchill

Slowly

Eadd2 Am6/E Eadd2 Am6/E F#m7 B7^{b9}₂₅ B13^{b9}

p *rit.*

Moderately

E E+ B/A A C#7

Some day my prince will come.

F#m C#7^{b9}₂₅ F#13 B13 B7^{b9}₂₅

Some - day I'll find my love. And how

Eadd2/G# G°7 F#m7 B13 B7^{b9}₂₅

thrill - ing that mo - ment _____ will be _____ when the

Eadd2/G# G°7 Gmaj7 B9sus4 B13^{b9}

prince of my dreams comes to me. _____

E E+ Amaj9#11 A C#7

He'll whis - per _____ "I love you"

F#m C#7#5 F#13 B13 B7^{b9}₂₅

and steal _____ a kiss or two. Though he's

D6/E E13 A6 A#°7

far a - way, I'll find my love some - day, some -

Eadd2/B G/B E#(b5) E

day when my dreams come true. _____

Slightly faster (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

F F+ C/Bb Bb D7

Some - day _____ I'll find _____ my love,

Gm D7b9 G13 C13

some - one _____ to call _____ my own. And I'll

Fadd2/A Ab^o7 Gm9 C13 C7^{b9}_{#5}

know him the mo - ment we meet, for my heart.

Fadd2/A Ab^o7 Abmaj7 Bb/C A/C

— will start — skip - ping a beat. —

F F+ C/Bb Bb D7

Some - day we'll say and do

mf

Gm D7^{b9}_{#5} G9 C13 C7^{b9}_{#5}

things — we've been long - ing to. Though he's

Freely

F9sus4 F13 Bb6 B°7

far a - way, I'll find my love some - day, some -

Moderately

F/C Ab/C Gb/C F#

day when my dreams come true. _____

Faster

Ab Dbm6 Fm Dbm6

Some where wait - ing for me,

mp

Ab Dbm6 Ab F7#5

there is some - one I'm long - ing to see.

Bbm11 Eb13 Bbm7 Eb13 C7b9/E

Some - one I _____ sim - ply can't help but a - dore.

Fm Fm(maj7) Fm7 Fm6 Eb13sus4 Eb13

Some - one who'll thrill me for - ev er. _____

rit.

Moderately F F+ C/Bb Bb D7

_____ Some - day _____ my prince will come.

Gm Gm9 C7 C6 C7/Bb

Some - day I will find the one. Though he's

F9sus4 F13 F9#5 Bbmaj13 Eb13#11

far a - way, I'll find my love some - day,

rit.

Slightly slower

F/C C7sus4 C7 Dm7

some - day when my dreams come true.

mf

Freely

G9 Tacet F#sus4/add2 C13

Oh, please make my dreams come

p

N.C. F Bbm6/F F

true.

rit.

WHEN WILL MY LIFE BEGIN?

from *Tangled*

Music by Alan Menken
Lyrics by Glenn Slater

Moderately fast Rock

The first system of musical notation is for a piano accompaniment in 4/4 time, key of E major (indicated by four sharps). The tempo/style is 'Moderately fast Rock'. The first measure is marked with a forte 'mf' dynamic and an 'E5' chord. The melody in the right hand consists of eighth and quarter notes, while the left hand plays a simple bass line. The second measure is marked with a 'B(add4)' chord.

The second system continues the piano accompaniment. The first measure is marked with an 'E(add2)' chord, and the second measure with a 'B(add4)' chord. The melody and bass line continue with similar rhythmic patterns.

The third system of musical notation features three measures. The first measure is marked with an 'E(add2)' chord, the second with a 'B7(add4)' chord, and the third with an 'E(add2)' chord. The piano accompaniment continues with the established melody and bass line.

The fourth system includes vocal lines and piano accompaniment. The first measure is marked with a 'B(add4)' chord, and the second with an 'E5' chord. The lyrics are: 'Sev - en a. m., — the u - su - al morn - ing line - up. Then af - ter lunch, - it's puz - zles, and darts and bak - ing...'. The piano accompaniment continues with the melody and bass line.

B(add4) E5

Start on the chores, and sweep 'til the floor's all clean.
 pa - pier mâ - ché, — a bit — of bal - let and chess...

C G

Pol-ish and wax, — do laun - dry, and mop, and shine up. Sweep a -
 pot - ter - y and — ven - tril - o - quy, can - dle - mak - ing... then I'll

B B/A E/G# F#7/A# B7

gain, and — by then it's, — like, sev - en — fif - teen. And so I'll
 stretch, may - be sketch, take — a climb, sew — a dress. And I'll re -

E E/A F#m7 E

read a — book, or may - be two or — three; I'll add a
 read the — books if I have time to — spare. I'll paint the

C#m7 F#7 A(add2) E B/D#

few more _ paint - ings to my gal - ler - y; I'll play gui -
 walls some _ more; _ I'm sure there's room some - where. And then I'll

C#m7 F#7 A G#7 C#m7

tar, and _ knit, and cook, and ba - sic - 'ly _ just won - der,
 brush, and _ brush and brush my _ hair, _ stuck in the

1 F#7sus B7sus E B7(add4)

"When will _ my life be - gin?"

8vb ---- 1 loco

E(add2)/B B7sus E(add2)/B

2

F#7sus Esus2/A G# C#m

same place _ I've al - ways _ been, and I'll keep

F#7sus E/G# A G#m C#7

won - d'ring and won - d'ring _ and won - d'ring _ and won - d'ring,

F#7sus B7sus E Esus4

"When will _ my life be - gin?"

Slowly, freely

E A/E E

To - mor - row night... _ the lights will _ ap -

A/E E/G# A6

pear, just like they do on — my

E/G# F#m7 B C#m7

birth - day — each year. What is — it

F#7 B7sus E7

like out there where they glow?

A6 E/G# A rit. Bsus B

Now that I'm old - er, moth-er might just let me go...

I SEE THE LIGHT

from *Tangled*

Music by Alan Menken
Lyrics by Glenn Slater

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' and 'mf'. The introduction consists of three measures of piano accompaniment. The vocal melody enters in the second system, starting with a whole rest followed by a half note C. The lyrics are: 'All those days, watch-ing from the win-dows. Now I'm here, blink-ing in the star-light.' The piano accompaniment continues with a steady eighth-note pattern. The third system continues the vocal melody with lyrics: 'All those years, out-side, look-ing in. Now I'm here; sud-den-ly I see. All that time,'. The piano accompaniment features a walking bass line. The fourth system concludes the piece with the lyrics: 'nev-er e-ven know-ing just how blind I've been.' The piano accompaniment ends with a final chord and a repeat sign.

System 1: Moderately, *mf*. Piano introduction in 4/4 time.

System 2: Vocal melody begins. Chords: C, G7/F, C/E. Lyrics: All those days, watch-ing from the win-dows. Now I'm here, blink-ing in the star-light.

System 3: Vocal melody continues. Chords: C, G7/F, C/E, F. Lyrics: All those years, out-side, look-ing in. Now I'm here; sud-den-ly I see. All that time,

System 4: Vocal melody concludes. Chords: C/E, F, G, C, D7, G7sus, G7. Lyrics: nev-er e-ven know-ing just how blind I've been.

2
F Em Am D7

Stand - ing here, it's, oh, so clear I'm where I'm meant to

G7sus G F(add2) F C/E

be. And at last I see the light, and it's

G7 Csus C F(add2) F

like the fog has lift - ed. And at last I see the

C/E E7sus E7 Am7

light, and it's like the sky is new. And it's

F(add2) F C Em rit. F(add2)

warm and real and bright, and the world has some - how shift - ed.

C a tempo G7/C C

All at once, ev - 'ry - thing looks dif - f'rent,

8va loco a tempo

F rit. G7 C a tempo D7 G7sus G7

now that I see you.

rit. a tempo

Bb7sus Bb7 Eb Bb7/Eb Eb

All those days, chas-ing down a day-dream.

8va loco

Chords: Bb7/Eb Eb Ab

Lyrics: All those years liv - ing in a blur. All that time,

Chords: Eb/G Ab Bb7 Eb F7 Bb7sus Bb7

Lyrics: nev - er tru - ly see - ing things the way they were.

Chords: Eb Bb7/Eb Eb

Lyrics: Now he's here, shin - ing in the star - light. Now he's here;

Chords: Bb7/Eb Eb Ab Gm7

Lyrics: sud - den - ly I know: if he's here, it's — crys - tal clear I'm

Cm F7 Bb7sus Bb7 Ab sus2 Ab

where I'm meant to go. And at last I see the

Eb(add2) Bb7sus Bb7 Eb sus Eb

light, and it's like the fog has lift - ed. And at

Ab(add2) Ab Eb(add2)/G Eb/G G7sus G G/B

last I see the light, and it's like the sky is

Cm Cm/Bb Ab Ab sus2 Eb

new. And it's warm and real — and bright, — and the

Gm7 Bb/Ab rit. Ab(add2)

world has some - how shift - ed.

8va

Expressively
Eb(add2) a tempo Bb7/Eb Eb Ab Bb7sus

All at once, ev - 'ry - thing is dif - f'rent, now that I see

a tempo

Eb Eb7sus Eb/D Cm7 rit. F9 **Slowly, freely** Bb7sus

you. Now that

Bb7 Eb Eb(add2) Eb

I see you.

rit.

27 SONGS FROM STAGE AND SCREEN

An ingénue is an innocent young woman – a type of leading role in theatre and film. Disney movies and shows abound with such characters: Ariel, Belle, Cinderella, Moana, Pocahontas, Snow White, and others. Here are their songs.

BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Belle (Reprise)
Home
A Change in Me

CAMP ROCK

This Is Me

CINDERELLA

A Dream Is a Wish Your Heart Makes
So This Is Love

CINDERELLA II: DREAMS COME TRUE

Follow Your Heart

ENCHANTED

That's How You Know
True Love's Kiss

FROZEN

For the First Time in Forever
Let It Go

HERCULES

I Won't Say (I'm in Love)

INTO THE WOODS (film)

On the Steps of the Palace (film version)

THE LITTLE MERMAID: ORIGINAL BROADWAY CAST RECORDING

Part of Your World
The World Above
Beyond My Wildest Dreams

MOANA

How Far I'll Go

MULAN

Reflection

NEWSIES THE MUSICAL

Watch What Happens

POCAHONTAS

Just Around the Riverbend
Colors of the Wind

POCAHONTAS II: JOURNEY TO A NEW WORLD

Where Do I Go from Here

THE PRINCESS AND THE FROG

Almost There

SLEEPING BEAUTY

I Wonder

SNOW WHITE AND THE SEVEN DWARFS

Some Day My Prince Will Come

TANGLED

When Will My Life Begin?
I See the Light